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the Balanced Clarinet Choir

By William D.
Revelli

The balanced clarinet choir is essential to the instrumentation of every concert band that would perform music of the band's repertory in its most effective manner.

The symphony orchestra, since its earliest inception, has maintained a balanced string choir. The ratio between violins, violas, cellos and string basses has always been of paramount importance, and given due consideration by conductors everywhere.

If the concert band is to achieve proper balance of instrumentation in its clarinet choir, we, as educators and conductors, must assume the responsibility and leadership for this development.

Need Our Bands Remain Static?

However, if we are to restrict the use of the alto, bass and contrabass clarinets to such an extent that these instruments are either nonexistent or used in such meager numbers that they fail to contribute effectively to the general performance, then our bands will remain static, and limited in tonal color and flexibility.

The clarinet choir of the band, if properly balanced, should achieve a ratio between the instruments of the clarinet family that would be akin to that of the string family of the orchestra.

Formula for Proper Balance

A proposed balanced choir follows:

Sixteen Bb soprano clarinets; four Eb alto clarinets; four Bb bass clarinets; two contrabass clarinets.

A choir of twenty Bb soprano clarinets would include six Eb alto clarinets, six Bb bass clarinets and three contrabass clarinets.

A choir of twenty-four Bb soprano clarinets would require eight Eb alto clarinets, eight Bb bass clarinets and four contrabass clarinets.

Such instrumentation produces a beautifully balanced choir and greatly enhances the tonal color, fluency and flexibility of the concert band. The alto clarinet, used in sufficient number, not only adds a new color, but also improves the use of the third Bb soprano clarinet, which in present instrumentation, fails to balance the first and second Bb soprano clarinets. The bass clarinets add considerable warmth and beauty to the lower register of the woodwind section. The contrabass clarinets are much more agile and fluent than the tubas, and are most effective in the softer and more fluent passages, which have proved to be so awkward and difficult in the lower brasses.



Toward a More Refined Tone

The proposed instrumentation will also add materially to the band's total color combinations, and through its use arrangers and composers will not be so restricted in scoring for the concert band. This instrumentation will reduce the number of brasses, and thereby a more refined result will be secured.

For many educators and conductors, the above-recommended instrumentation will seem impractical, idealistic and ineffective. However, to those who have been fortunate enough to hear and conduct organizations possessing this instrumentation, there is no doubt of its effectiveness and practicability.

No Insuperable Obstacles

Naturally, there are many problems and obstacles which may seem at the moment to be unsurmountable. The problem of financing such a large number of alto, bass and contrabass clarinets; maintenance; the securing of the necessary players; and instruction, all seem to be factors which would serve as definite and permanent barriers to the accomplishment of this ideal balance.

However, many of us can recall when not so many years ago, oboes, bassoons, french horns and alto and bass clarinets were included among only the very few top high school and college bands of the country. If we were to refrain from developing the balanced clarinet choir because of its expense, how can we explain the presence of bassoons and oboes in our present-day bands, since these instruments are more expensive than any member of the clarinet choir?

That the accomplishment of the balanced clarinet choir presents problems cannot be denied. However, I am convinced that with proper imagination, initiative and cooperation, we can overcome these difficulties and, in due time, achieve a truly balanced clarinet choir.

The Band of the Future

The challenge before us is one which will demand the cooperation of all instrument manufacturers and conductors. One day in the not-too-distant future, contrabass clarinets will be found in the instrumentation of the majority of our high school bands, just as the bassoons and oboes are today contributing to the effective performances of these musical organizations.

It behoves all of us to give serious consideration and due emphasis to this development. With the same determination and foresight as the pioneers of our present instrumental program possessed, we are certain to succeed.

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noteworthy

MARGARET MAXWELL

BEFORE music moves outdoors for the summer season, it might be a good idea to evaluate the gains and losses of the winter. What effect did television have on concert attendance? How much contemporary music was heard? What new musical developments got under way?

Television seems to have settled into an established niche and concert managers are now crawling out from under their desks, feeling that perhaps they won't be entirely out of business after all. Although box office receipts were slightly down across the country, a surprising number of people attended concerts. Then too, the year-end repeal of the federal admissions tax bailed many a music association out of the red. Running musical enterprises is always a risk at best, but it would seem that most organizations held their own this past season.

Contemporary music on the whole fared badly. Indeed, one critic pointed out that only in college festivals and symposiums are American composers getting much of a hearing. Professionals seemed reluctant to program anything much but very tried and true compositions of the three B's, with very few compositions more modern than those of Debussy.

Once again, then, it is the music departments of private schools and colleges that are giving twentieth century composers a hearing. Maybe this is to the good. Certainly these departments do not have the problem of a heavy financial overhead such as a concert bureau faces, where one unlucky gamble on a new composition may mean the difference between ending the year in the black or the red. After this col-

lege workshop testing, it should be relatively easier for conductors and managers to determine whether the public is ready for a particular composer and vice versa.

Opera and ballet had good receptions in all parts of the country. Maybe television should take a bow for popularizing both these art forms. Several internationally famous ballet troupes toured the country. The opera *Die Fledermaus* was batted around gaily, proving two things to our way of thinking: First, that opera in English has a much greater appeal to American audiences than pseudo-arty renderings of foreign tongues. Unless soloists are continually doing vocal pyrotechnics, a good share of the audience is thoroughly bored after the first half-hour of unintelligible recitations. Second, audiences outside of such urban centers as New York, Philadelphia, and San Francisco can also appreciate and enjoy good opera productions as well as any other form of music. But they must be good. The days of third-rate road shows are definitely over, and audiences won't come a second time to hear a thrown-together, poorly produced opera.

Along this line, we think the Met should stop talking down to audiences when it goes on its cross-country spring tour. For example, in St. Louis, they're presenting *Aida*, *Carmen*, *La Boheme* and *La Traviata*, all of which are considerably shopworn. Personally, we'd consider such programming an insult to our musical intelligence, and strongly urge giving that great mid-western center some such offerings as *Alceste*, which was so successfully revived this past winter.

And for that revival of *Alceste*,

a bouquet to the Met, because among Mr. Bing's many excellent innovations has been an English translation of that Glück opera. Also translated into English were *Fledermaus*, *Gianni Schicci* and *Cosi Fan Tutte*. We understand that next season Mr. Bing plans to add *La Boheme* and *Boris Godounoff* to the repertoire of operas in English.

Revival of a symphony orchestra for Detroit gave that city a needed musical stimulus. The reorganization problems of personnel and management also pointed out graphically to a lot of other cities that it's easier to keep an established symphonic organization going than to revive one. It was reaffirmed that democratic community support of the arts may be harder to achieve than contributions from a few wealthy patrons, but once a community takes an interest and pride in such an accomplishment, there's a backlog of support that can never be gained otherwise.

This past year also brought out into the open growing mutterings about lack of string players in this country, and placed the blame squarely on schools which preferred to make a quick showing with a marching band at the expense of developing an orchestra. Educators went back home from several national and regional meetings prepared to do something about it. Well, we'll see what develops.

In general, this was a year when organizations tried to maintain the *status quo*, consolidate their resources, and peer into the future. Nobody will argue that the worldwide unstable political and economic forces are conducive to artistic development along any line. But it looks as though the present

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generation will have to live with momentous problems for a long time, so music can't just go along waiting for a better day. It will have to solve its own thorny problems if it is to have any intrinsic value and meaning.

A GROUP of youngsters known as the Singing Boys of Norway are making their first American tour. They're especially featuring one eleven-year old boy soprano who, according to press reports, can sing eight notes above high C. Now that accomplishment may be fine for a concert performance, but we've a sneaking suspicion that if he did much practicing at home, neighbors prayed fervently for that American tour to take place.

IF you have paid any attention to the Metropolitan Opera Auditions of the Air for the past couple of years, you have noticed that they no longer promise a contract at the Met as part of the award. John Gutman, assistant to director Rudolf Bing, explained in a recent interview that his boss decided against that. "He felt," explained Mr. Gutman, "that it was unfair to the young singers. Most of the kids are not ready for the Met. To have them stay a season, never sing, and then get tossed out is worse than never being at the Met at all. Of course, if we find someone really good we'll be happy to give him a contract." Winners now get up to \$2,000, with the Metropolitan deciding how the money should be spent; that is, whether the winner should take a trip to Italy to tour with Italian opera companies or attend the Met's own training school in this country.

GLANCING at a Cleveland program by Kirsten Flagstad, we see that she has scheduled the "Love-Death" from *Tristan* as one of her selections. Now that's an impressive number, one of Madame Flagstad's best, but we have a sneaking suspicion she must be heartily sick of it by now. Like Rachmaninoff's ubiquitous C-Sharp Minor Prelude which dogged that pianist's every concert, the "Love-Death" seems to crop up on every one of this Norwegian soprano's programs.

A NEW YORK newspaper headline stopped us cold in our tracks the other morning. It read, "A 'New' Mozart Opera Has Its Premiere in Zurich." We envisioned musicologists the world over hiding their faces in embarrassment, since all Mozart manuscripts have been tagged and cataloged to these many years. However, reading on, we learned that the opera, entitled *The Return of Don Pedro*, is a combination of operatic fragments left by the eighteenth century composer. Hans Erismann, conductor and choirmaster at the Zurich Municipal Theater, is responsible for hanging them all together in tasteful style, preserving some 80 per cent of the original texts of the nineteen Mozart songs used. It's an *opera buffa* in the manner of *Figaro*, and it received a considerable ovation from Zurich audiences and critics when it was premiered. *Don Pedro* is slated for several European festivals this summer if plans materialize, and an American producer is considering taking it on the road in this country.

IF YOU'RE lucky enough to be heading for Europe anytime between April and mid-September, you can't help but bump into a music festival somewhere. Here are some worth noting. There's the Congress for Cultural Freedom, which opens in Paris April 30 and runs through May. Pablo Casals' programs are becoming an established tradition. He will conduct the Prades Festivals from June 15 to June 29, and programs this year will include nineteenth century compositions with a smattering of Bach. From mid-July to mid-August, Munich, Salzburg, and Bayreuth will vie for travelers' attention to opera programs. Switzerland makes a bid for orchestral devotees with the Lucerne festival during August, and the Scotch wind up the season with their Edinburgh festival, running the gamut of opera, solo recitalists, orchestral concerts, and chamber music.

On the home front, the Berkshire Festival at Tanglewood begins July 24, when Charles Munch will conduct the Boston Symphony in Beethoven and Brahms symphonies. Pierre Monteux and Leonard Bernstein will also conduct during the series, which ends August 7 with the Berlioz Requiem.

(Continued on page 35)

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The Piano Miniature

MARYLA JONAS

RECENTLY a close friend of mine brought her teen-age son to play for me as she was interested in my opinion of his pianistic abilities. After the young man had finished my concern was not so much for how he played as it was for what he played, or more to the point, what he *attempted* to play. Every composition he performed was one of great scope and dynamic power, making technical and tonal demands beyond the capacities of the young performer. The result was a great deal of sound and fury signifying a technique prodigious for the boy's age, and very little else. The fault lay partly with the young pianist but more with the person directing his musical training, who had either chosen his repertoire for him or allowed him to select such large scale works.

This experience led me to consider once again the value and pleasure of "the miniature" in music, and for that matter in painting, poetry, writing, and the allied arts—a value which is all too frequently overlooked. Naturally the very physical size and conception of a big novel, a symphony, or a sonata command respect, but we all know that quantity and size by no means connote quality. This certainly becomes evident in the field of the arts.

The word "miniature" I use arbitrarily to describe that musical composition (or work or art) which is conceived on a small scale. Although the word means literally "reduced in size," it is in no way meant to imply a miniatureness of quality or a limitation in the demands which works

An eminent pianist suggests that the repertory of the piano student might well include more small works and give less emphasis to the larger "showcase" pieces. She believes that a more carefully calculated balance will eventually result in better musicianship—also insure greater future interest in the keyboard for those who do not become professional musicians.

of this nature make on the listener, observer, or performer. This is evident when one considers, for instance, the beauty of those minute illuminated landscapes of medieval French and Italian missals, the brilliance of those brief poems of England's seventeenth century "Silver" poets, the power of the Florentine small bronze statues of the Renaissance, or the great beauty of Schumann's "Scenes From Childhood," Mendelssohn's "Songs Without Words", or the sonatas of Scarlatti.

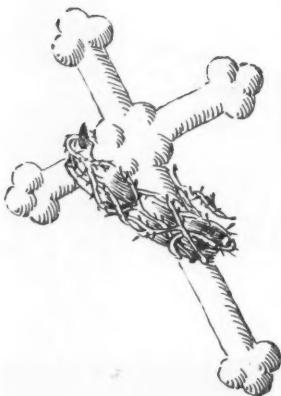
I have always attached great importance to the small form, for I feel that it is a touchstone to a composer's greatness. To be able to present a musical idea with brevity, clarity, and simplicity poses a problem that requires far more concentration and musicianship than what the final small piece may *seem* to exhibit at a cursory glance. This is not to say that a composer who comes off badly in the miniature form is not good, only that those who can move with beauty and power in a small space as well as on a large architectural scale demonstrate a more disciplined musicianship. The same holds true for the performer who interprets these works, for musicianship is the key word here. It is actually far less of a



task to polish off an impressive, thunderous cadenza than it is to carry through the singing line of the deceptively simple "Traumerei."

In listening to many young pianists today I am impressed by the fact that the weakest quality in their playing is their interpretation. Technical fireworks seem to take precedence over more important musical values, and velocity becomes an increasingly important standard. Today our young concert artists have a technical command of the piano that is astonishing; they can play anything and no pianistic feat seems to be too difficult for their swift, strong fingers. So it appears that all problems are solved with the young prodigy. He can handle Beethoven's "Apassionata" with remarkable ease, yet take the same pianist and put Haydn's "Variations," a Mozart rondo, or a Scarlatti sonata in front of him and he is lost. Why? Because it appears that he has nothing to do, and he is taken aback at the utter simplicity and the small-scaled, subtle dynamic range of the "miniature."

(Continued on page 38)



Salvation Army Musician

LAURENCE TAYLOR

I WAS fortunate enough, just a few weeks ago, to attend Salvation Army Day at the regular Sunday meeting of the Everyman's Bible Class of the First Methodist Church of Mount Vernon, N. Y. Providing music for the occasion was the Salvation Army Headquarters Staff Band from New York. And what a fine band it was! Beautiful tone, precision of attack, refined phrasing. Surely, I thought, these men are taken from the ranks of professional musicians; surely they were trained artists before they ever joined the Salvation Army. I reasoned thus because the playing was superb, even to the ears of a critical professional musician who had come prepared to be tolerant!

And when the Band put aside its instruments and became an outstanding Men's Chorus (with every bandsman participating), I was again certain that these men must surely have entered Salvation Army work as *trained musicians*; that lengthy daily rehearsals must be the routine.

Just as I reached this conclusion, my theory was rudely jolted. The cornet soloist of the Band was introduced: "Bandsman Lowcock is from our Real Estate Department, has his head buried in deeds, mortgages, amortizations most of the week. . . . Today he will play, with band accompaniment . . . , and so forth. And he was very good! Events followed swiftly: the Scripture reading was offered by the second trombonist, the baritone-player gave the prayer. Professional musicians? They certainly were, so far as performing ability was concerned, but just what else is expected of a Salvation Army bandsman, I couldn't help wonder-

This story concerning the personnel and training program of musicians in the Salvation Army is presented here because we believe that few people, including professional musicians and music teachers, realize the fine work that is being done in

music in this great religious organization.

John Richards is typical of the many young people who have found great satisfaction in an effective blending of devotion to religion, music, and a daily job. Music is a means of expression and service.

ing. And where do these talented people come from? What is the background of the average Salvation Army bandsman? What are his non-musical duties? What musical training is offered by the Salvation Army itself? What advancement is possible for a regular band member? My curiosity was by now thoroughly aroused, and I took my questions to Captain Richard Holz, Territorial Music Director for the eastern states.

Captain Holz, a modest young man who was a chaplain in World War II, proved to be a mine of information. Here, as he traced it for me, is the personal background and daily routine of an average Salvation Army musician.

John Richards

John Richards, age thirty, is now a member of the New York Headquarters Staff Band. Salvation Army bands, I learned, are at three levels: Headquarters Staff Bands, Corps Bands, and Young People's Bands. Headquarters Staff Bands are composed entirely of officers and other employees who carry out the administrative duties of the Army. Quite different is the set-up of the next level, the Corps Bands, for members of a corps band are recognized as "soldiers" in the Salvation Army. A soldier in the Salvation Army holds the same relationship to the organization as does a member

of any church to that church: in a word, a soldier who is a member of a corps band is in nowise employed by the Army. Thus it can be seen that corps band members render a service to the cause of both music and church which is unique in its devoted unselfishness. Corps bands are exceedingly numerous, and it is probable that nowhere, outside of the American school music program, can there be found such a large number of excellent bands as at this level of Salvation Army participation. There are also many Young People's Bands in the Salvation Army. Some 18,000 youngsters under the age of sixteen are regularly enrolled members of these bands.

John Richards, who came to the New York Staff Band only last year, is a product of both of the lower levels of the Salvation Army organization. Here is his story.

John came from a small town in eastern Pennsylvania. When he joined the Salvation Army his musical background consisted of two years of playing third (and last) trombone in his high school band. He owned a battered trombone which he had picked up at a pawnshop. At an outdoor community Easter sunrise service John was deeply stirred by the playing of a small but eloquent all-brass Salvation Army band which accompanied the singing and played for the offering. After the service he spoke with

the Salvation Army bandmaster, who was quite friendly and invited John to attend the Young People's Band practice at the local Corps.

The first session at the Salvation Army Corps proved to be quite an awakening for John. The bandmaster's keen eye and ear soon detected the sorry state of John's trombone. A fine trombone, made at the Army's own musical instrument factory at St. Albans, England, was provided for John, along with a kindly lecture on the proper care and treatment of a brass instrument. And thus began for this young lad a new phase of musical education. The Young People's Band played at Sunday School, youth meetings, and community affairs, and when summer came John went with a group from the band to the Army's "Up-land" musicamp near Chester, Pennsylvania. (The Salvation Army operates twenty-eight such musicamps in the United States each summer, accommodating about 4,000 students.) Swimming and other sports alternated with instruction in theory and trombone; band as well as chorus rehearsals were a regular part of camp routine. John entered wholeheartedly into everything. On the final day of the two-week camping session he was presented an award for "the student making the most progress in camp." This award was a scholarship to the Salvation Army's Territorial Musicamp at Star Lake near Butler, New Jersey, later in the summer.

At Star Lake, John found himself with 150 talented young people selected from bands in the eleven-state area comprising the Eastern Territory of the Salvation Army. This was an advanced camp. After careful testing, John was assigned a course of study and placed in the lowest of the three graded bands formed from the students. However, it was the finest band in which he had ever played. His bandmaster was Major George Granger of the famous New York Staff Band, and the principal soloists of that band were there as coaches. The camping season was climaxed by a concert by the camp bands on the Mall in Central Park. And thus young John Richards saw New York for the first time in his life.

That autumn John achieved two honors. He was promoted to first chair in his high school band trom-

bone section, and he was transferred from the Young People's Band to the regular (Senior) Salvation Army Corps Band. For the next two years he played in both organizations; each summer he attended the Salvation Army musicamps and finally made the "A" band at Star Lake and the tenor section of the advanced chorus.

Service in the Corps Band proved to be a fascinating round of activity. In addition to playing in the Sunday services and rehearsals, there were street meetings, youth rallies, community church affairs, visits to hospitals and other institutions where the band brought much cheer and comfort. There were also benefit concerts and visits to neighboring Corps to encourage their musical activities. And the band traveled each year to New York City, where it performed at the Salvation Army's great Music Congress attended by 2,500 Salvation Army bandsmen delegates.

First Job

After graduation from high school, John found a position in the accounting section of a local firm. From his first pay envelope he set aside 10 per cent for his weekly contribution to the local Salvation Army Corps, a practice which he still continues. Salvation Army bandsmen are not paid for their services; rather they are generous contributors to the cause they hold dear.

World War II had now begun, and John enlisted in the Navy. Because of his musical ability he was assigned to the band on a battleship after a year of typical service as a

gob. On his return to civilian life, John went back to his accounting job and to his activities at the local Salvation Army Corps.

A new opportunity presented itself. A course in band conducting was announced by the Divisional Headquarters in Philadelphia. Erik Leiden, famous composer and arranger of band music, was the instructor. For eighteen weeks, in company with thirty-five other embryo conductors, John studied under Leiden. Each Wednesday evening this group assembled from various Corps in southeastern Pennsylvania for three hours of intensive work. Their illustrious instructor formed them into a band, and each man played his part *from a full score*. There were studies in music theory, band instrumentation and arranging, score analysis, interpretation, rehearsal techniques, baton technique, problems of leadership and related subjects. Edwin Franko Goldman, director of the famous Goldman Band, attended the graduation demonstration, and handed out the certificates. Dr. Goldman paid high tribute to the playing of this "bandmasters" band on this occasion.

John was then appointed leader of the Young People's Band in the local Corps where he had had his musical beginnings. He meanwhile continued his trombone-playing by performing regularly with the Senior Band of that area. Last year he was approached by his bandmaster regarding the possibility of his becoming a member of the New York Staff Band. It seemed that this famous band was looking for a replacement in its trombone section, and there

(Continued on page 44)

New York Staff Band, Salvation Army



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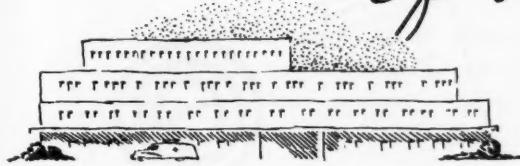
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Medal of Honor




DORIS A. PAUL

ON a windy Sunday afternoon in March hundreds of patients—veterans of three wars—shuffled into the big auditorium to see the movie. Some mumbled; some let out occasional meaningless cries; some laughed aloud at nothing. Sprinkled through the group were white-coated orderlies who herded the men into their seats and kept a watchful eye on them.

But the atmosphere inside was truly that of a cinema theater, for a man seated at the organ played gay, rhythmic, romantic music, effectively setting the mood for the afternoon's feature. (The organ bears a metal plate which reads: Gift of Michigan Federation of Music Clubs.) The organist was a patient too, a man who occasionally has very bad days but was at his best on this particular occasion.

The place was the Veterans' Hospital at Fort Custer, Michigan, an institution that cares for men who have come out of service mentally ill because of their shocking experiences.

Upstairs in the same building at the same time, a small group of men were seated in comfortable chairs in a beautifully appointed music room. A Red Cross volunteer worker was leading a discussion on the life of Stephen Foster. Following the discussion, Foster recordings would be heard, and then to round out an interesting afternoon of American music, the *Showboat* album would be taken down from the well-stocked shelves and played.

Some days are given to actual lessons in "music appreciation": history of music, an elementary study of form, and the establishment of a speaking acquaintance with the classics. It must be remembered that

many mental patients have days when they seem almost normal. On these days they are capable of grasping a surprising fund of information.

The music room, with its soft green carpet, colorful patterned drapes, and easy chairs, is a delight to the eye. The grand piano, the extensive library of recordings, and even the furniture in the room were all made available to the hospital through the Michigan Federation of Music Clubs.

In the wards, patients were being entertained on this same Sunday by a double quartet from the Ford Chorus, an inimitable instrumental group from Detroit known as the Auld Trio (an ensemble that plays top-flight engagements in the Motor City), a tap dancer, an impersonator, and vocalists.

The vacant look in the eyes of many members of the audience in one ward gave way to something akin to an expression of interest and understanding when the string bass player slapped out "I Got Rhythm," and the little dark-eyed dancer in her brief spangled costume tapped out "Ain't She Sweet" and "Tea for Two."

Changes

A man who stood aloof in the corner of the room, wearing an expression of disdain and superiority and smoking nonchalantly, quite suddenly broke into a loud rendition of "Donkey Serenade" with Mr. Auld—a rather peculiarly satisfying duet from the standpoint of visitors interested in the therapeutic qualities of music.

A man who seemed to be preaching an inarticulate sermon to a deaf, callous congregation when the

During and immediately following World War II there was no shortage of dewy-eyed volunteers who wanted to entertain "the boys" in veterans' hospitals. Today the job of providing all kinds of music which will help rebuild the patient as well as entertain him is one for those who have patience, skill, stamina, and devotion to a responsible job.

troupe arrived proved to be a good listener after a while, and a keen observer of the little dancer. His text was forgotten.

Spontaneous applause came from one veteran whenever any reference in song was made to the Irish, which happened frequently since St. Patrick's Day was near at hand.

Boredom was held at bay briefly for the patients by these men and women from the "outside" who were willing to give their time and talents. Through the efforts of the Michigan Federation of Music Clubs, entertainment is provided in the wards almost every Sunday and on many week days.

In Percy Jones Army Hospital, only about five miles from Fort Custer, amputees and other patients fresh from the Korean front gathered on this same March Sunday in the big auditorium to hear and see a yodeler, a group of folk dancers, a hillbilly guitar player, some singers, and an instrumental ensemble. The piano used for the entertainment was a little blond "ward" piano presented to the hospital by a music club in Grand Haven. In the near future that piano will be seeing duty in the wards where it belongs, for on the stage will soon stand a grand piano—the gift of the Lansing Matinee Musicale Club.

A swift "reconnaissance flight," on one typical afternoon, through the

(Continued on page 39)

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"America needs the constant nourishment of the sources of its creative art, of which fine and serious music can be its noblest expression. BMI has my enthusiastic endorsement of the Concert Music Project."

FRANK STANTON, President, CBS

"I have read with interest your plan to increase the use of concert music by radio stations and to encourage the creation of such music by young composers. Both phases of the plan impress me as highly constructive and I wish you all success in carrying it out."

JOSEPH H. MCCONNELL, President, NBC

"I applaud your effort which I hope will be properly supported by the great broadcasting industry to the end that better music via broadcasting will be available to that large audience which craves it."

IGOR STRAVINSKY

"Have always felt strongly regarding radio's many contributions towards furtherance of serious music appreciation in America. Any practical steps which would aid in increasing such appreciation should certainly be encouraged. I am particularly impressed with your Concert Music Project."

FRANK WHITE, President, MBS

"BMI is to be congratulated on their Concert Pin-Up sheet. It is a real contribution to the popularization of good music."

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THE RESEARCHERS RELAX

In previous issues *Music Journal* has presented seven reports based upon its national study of the attitudes of young people toward music. After eighteen months of work our researchers sit back, think over what they have read, and offer several interpretations.

AFTER some eighteen months of wearing eyeshades and objective viewpoints, your *MUSIC JOURNAL* researchers are taking a breather.

However, before we file the tremendous mass of material gathered during the National Music Attitudes Study, there are some things that we feel should be said about it. There are, in the data, the tables and the implicational relationships set forth in the Study, a number of pertinent, timely, and hard hitting truths. It is probable that many of them have been stated in one way or another by those intimately concerned with the problems involved. We know, in fact, of several which have become the bases of strong, individual campaigning among the music fraternity. But they have, largely, been the result of personal or limited group experience, not of any such *proved* data covering so broad a field as presented during the past eight months in this magazine.

So far as we know, these figures and their implications and conclusions are the first accurate data ever gathered on the relationship between the teen-ager and every phase of his music life. Although the study has had a great deal of attention from educational organizations, we feel that it has not had enough from the individuals most intimately concerned with its findings.

The data have been collated and are being published by *MUSIC JOURNAL* under a single cover for distribution to music educators and other individuals and groups who are interested. We commend the whole—and the specifically applicable portions—to all those who make their living in, with, or for music.

The teacher, the high school principal, the publisher, and the manufacturer of musical instruments can find spread out in the pages of this study an absorbing and important interest in the trends, habits, and resistances of the young people to many of the phases of their music life.

Your researchers have been particularly impressed by several outstanding facts and the need for careful attention to them by those most importantly concerned. Perhaps it would be well to note a few of them here.

Disclosures

1. *Participation.* The study provides concrete support to the statement heard so frequently and heeded so seldom . . . that we do not have broad enough participation in our school music. We are not providing music, and the opportunity for musical expression, for a sufficiently large proportion of our young people. The chorus and the band stand out. The lusty singing of the assembly is, predominately, no more. The loss is less grieved by your researchers than by the teenagers themselves. The statistical lament is theirs.

2. *Individual Performance.* We believe we may state without fear of contradiction that one of the greatest factors in the loss of interest by young people in music study is a false sense of standards held by their elders. We believe that "progress recitals" which disregard quality of performance in favor of *improvement* would greatly reduce the casualties which plague teachers and flood the used instrument market.

3. *Careerism.* We are convinced that, in many ways, the whole approach to music as an adjunct to enjoyment of life may have been misemphasized to our youth. A study of the hundreds of letters—many hundreds—in which frustration and resignation have been based on impossible goals rather than *current* pleasure leads us to believe that statement. The surprising thing is the percentage of careerists not yet disillusioned.

4. *Teacher Attitudes and Qualification.* Perhaps enough has been said recently about this. Not enough, however, to remedy the basic discomforts of the students. It makes little difference whether their complaints are real or imaginary or, perhaps, a little of each. They exist and are worthy of correction. They are listed, of course, specifically in the study.

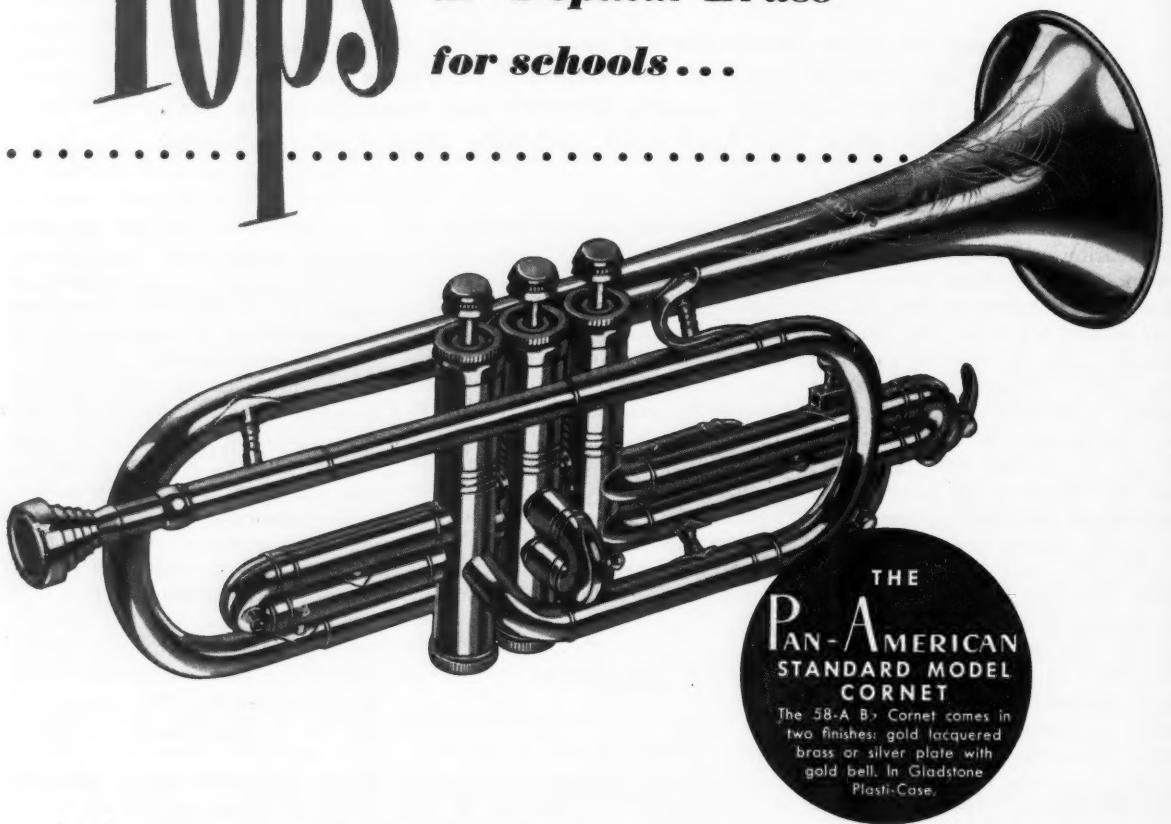
5. *Social Music.* A study of the tastes and preferences of the young people of this country should be reassuring to those who are truly interested in helping them find the key to a lifetime of music enjoyment. Represented in the tables of the *MUSIC JOURNAL* study is no battle of the "classical" and the "popular." It is completely obvious, from a careful analysis of their thousands of letters, that these youngsters have an acceptance and understanding of "music for occasion" that an era of culture hunger—worn like a garment—has denied many of their seniors. They have not asked to be taught jazz. They have asked for, but are not often getting, change of pace.

6. *Music Reading.* There appears to be a profound lack of ability among music students to read

(Continued on page 29)

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Is Certification What We Need?

J. DAYTON SMITH

In our January through April, 1952 issues we carried a number of statements and articles having to do with certification and licensing of music teachers—those who teach outside our public schools. The consensus has been toward some system of certification. Mr. Smith now does some talking on the other side of the question, and in discussing standards asks, "Whose standards?"

RECENT articles in MUSIC JOURNAL obviously seek an answer to a riddle that has puzzled every serious student of music since the science of music became an object of study—the riddle of how to distinguish between the good and the bad teacher. Teachers who fall into the latter category are denied the stamp of approval of a state organization that is probably made up of both good and bad teachers. Standards are involved, but one could legitimately ask, "Whose standards?"

Curricula planned for the preparation of students for music careers are constantly changing to meet new demands and to prepare the student of music for the work that lies ahead. No two music school administrators—or faculties for that matter—would agree on just what the ideal curriculum should contain, but there is general agreement on certain fundamental studies to which all prospective musicians are subjected. It is not inconceivable that a basic preparation for all private music teachers could be arrived at. Beyond this co-called basic preparation, then, would come specific preparation for a given area of private teaching. It is conceivable that agreement *might* be reached on what requirements must be satisfied before one is qualified to teach piano to children of elementary school age or voice to the graduate student in the school of music.

It would be interesting to know just what degree of importance the

ability to perform in a given field of music would be given by individuals or boards in judging the preparedness to teach. How many voice teachers do you know who have done nothing all their lives but sing and teach singing but who, at age forty or beyond, suddenly lost their ability to sing? Would this be significant in judging their preparedness to teach? Who could judge whether or not our neophytes had the proper concept of tone production and the best method for teaching it? Can we make the general statement that any beautiful sound is correctly produced? Observation has taught the writer that even great and successful teachers differ on what a beautiful singing tone is. If, at an examination, the prospective teacher expounded his theories on tone production and his approach to teaching it, how many on the examining committee would agree and how many would disagree? The writer has observed committees on which no two members were in agreement. And yet we talk about attempting to judge who should and who should not be certified!

Requirements

The suggestion has been made that in the case of voice teachers the National Association of Teachers of Singing might perhaps be the organization to ultimately prescribe requirements for certification or licensing. It would be fallacious to assume that even within the limited membership of the NATS, 100% of the enrollment would qualify for certification if the group were to pass individually under the scrutiny of some selected examining committee. And all members of all groups representative of the private music teachers should be required to pass all examinations and investigations for certification if certification should become a reality.

Further, it has been suggested that continued certification be contingent upon periodic examination, that "specific results attained with students" be the basis for re-certification. Imagine the expense necessary to carry on such examinations or investigations on a state-wide basis! Who would supply the necessary funds? Such a plan might be worked on a local basis but not through a centralized government agency. Can such a complex plan be even dreamed about?

Let us consider for a moment what has been done by one of the greatest of our professions in regard to proper certification and licensing of its practitioners. State medical associations in many states have been responsible for the passage of medical codes by the state governing bodies to prevent improperly prepared people from practicing the art of medical healing. A part of this code requires the passing of an examination given by the state medical examining board or by the National Board of Medical Examiners, whose decisions are accepted by most states. The American Medical Association was established to advance medical knowledge, to educate the public in regard to standards for the education and professional equipment of medical men, to provide a friendly medium for personal contact and exchange of information, and to formulate a code of ethics for the medical profession. Perhaps the answer to our question is to be found in this example. It should be noted, however, that in spite of these detailed precautions and the care with which entrants into medical college are screened and selected, malpractice is a concern. Charged with an important function as they are, the doctors

(Continued on page 28)

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Pop Music in the Concert Hall

FERRANTE AND TEICHER

RIGHT at the start let us state that we are well aware that a certain type of snobbish concertgoer will never accept or approve the programming of swing, jazz, and popular numbers on a serious recital. Such musical "misconduct" strikes them as stark heresy, yet they will not raise the faintest protest when drivel that has even a vague atmosphere of the semiclassical is presented to them. Selections of this kind have disappeared from the concert programs in the large cities, but during our tours across the country we have come across many programs studded with them.

It is our firm belief, however, that certain types of popular works do have a place on an evening's concert and we have put this belief to work by including these popular numbers on every one of our concerts. As in the case of all good music, the selection is based solely on quality. We quite honestly feel that some of the works of Rodgers and Hart, Jerome Kern, Gershwin, Dietz and Schwartz, and Rodgers and Hammerstein represent the very finest of our American creative efforts in the field of music, and warrant a place alongside the best of our folk music and contemporary serious music. This is a very catholic point of view, but we have found that it has a salutary effect on our audiences, who never fail to warm to the point we are making even though we do not explain our position or belief in program notes and stage announcements.

Certainly no one will deny that the composers mentioned above have played an extremely important role in raising the general level of our popular music, which during the

past twenty years has so perfectly mirrored the American scene and its changing eras. The musical sequences of *Girl Crazy*, *The Bandwagon*, *Anything Goes*, *Pal Joey*, *Oklahoma*, *Carousel*, *On the Town*, *South Pacific*, and *The King and I* offer a wealth of what we consider great popular music—music as indigenous to our land as the Viennese Waltz is to Austria or the Czardas to Hungary. We have every reason to be proud of the distinctive achievement of these composers.

We feel that the music of the abovementioned composers not only warrants a place on an evening's program but also rounds out, gives a sequential balance to, our recitals that begin with the traditional concert-starters such as Bach, Handel, or Haydn and go on through the Romantics up to the present time. Our final medleys of Gershwin, or Richard Rodgers, for instance, in no way produce a jarring effect on the evening's entertainment but come as a natural and logical conclusion to programs that present a musical survey of the past three centuries. In building our programs we keep in mind the fact that our audiences are composed of a cross section of music lovers—from the most highly trained professional musician to the general listener whose ears are open to all kinds and types of music. Since the audience in any community will be made up of a variety of listeners, we see no objection to presenting a varied program.

Some of our better coast-to-coast musical programs on the radio (the Bell Telephone Hour and the Firestone Hour) have done a great deal to present American popular music within a serious frame and thus take



"We quite honestly feel that some of the works of Rodgers and Hart, Jerome Kern, Gershwin, Dietz and Schwartz, and Rodgers and Hammerstein represent the very finest of our American creative efforts in the field of music, and warrant a place alongside the best of our folk music and contemporary serious music."

a firm stand against relegating this music to the juke box or dance band. Our major record companies, in releasing complete albums of great musicals like *The Bandwagon*, *Anything Goes*, *Girl Crazy*, as well as current musicals and one-composer albums, are also helping to take the edge off a long-standing snobbishness about this kind of music among serious music lovers.

As a matter of fact we see no reason why young music students who express an interest in popular music should be "protected" from it so diligently as has been done in the past by many music teachers. It would not prove amiss if more instructors investigated the works of Gershwin, Kern, and other popular composers to determine for themselves the quality of this music. We do not mean to imply that this music should be given studio study and discussion, but the young are invariably interested in the music they dance to and sing, and as they progress in their applied music studies they inevitably try their hand at the lighter side of music. The teacher can wield more influence in these extracurricular musical activities if, instead of ignoring our pop music, he points out what is good about it. Certainly to suggest to an inquiring student that he get the Rodgers and Hart songbook or an album of Cole

(Continued on page 35)

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Strings IN TURTLE CREEK

MURIEL DAVIS LONGINI

THE tall, lean Pittsburgh violinist, Eugene Reichenfeld, had no quarrel with the juke box. Nor had he any fault to find with the teenage coke-and-hamburger set. The trouble was simply that in the combination of the two there was no place left for Mr. Bach and Mr. Mozart. That, to Mr. Reichenfeld's way of thinking, was more than a great pity. It was actually a kind of starvation.

Being a conscientious parent, Reichenfeld determined to try to spread the nourishing fare of Bach and his fellows before at least one trial sliver of the younger population. They would react well to it, he hoped—or would they? In less sanguine moments, Reichenfeld wondered if he might not be at least a generation too late.

The Turtle Creek, Pennsylvania, public school which Reichenfeld chose as a laboratory for his experiment was about as unlikely a spot for making Bach a household word as he could have selected. And, on the other hand, Turtle Creek, a grimy, shirt-sleeves suburb of Pittsburgh, could have had reason to feel that the function of the school was to teach the three R's, and devil take with the long-haired stuff. Its students are drawn mainly from the families of the men who work in the huge Westinghouse shops bordering the muddy yellow stream that gives the town its name, and in Turtle Creek son frequently follows father into the shop. Even the

appearance of the town would seem to discourage any truck with the concert hall. The narrow main street is lined with chromium-and-glass-front wearing apparel and furniture stores which allow themselves to be interrupted for a few hundred feet to make way for the Turtle Creek Public School. Then the shops with their bright neon signs continue.

However, convinced that under its brass tacks exterior, Turtle Creek was spiritually no different from any other place, Reichenfeld went to Peter Blackwood, supervisor of instrumental music in the Turtle Creek schools, and explained his views. Translated into practical terms, Reichenfeld's idea was to work out a mass-production stringed instrument program. Heaping portions of Beethoven and Brahms could then be dished out on a healthy, routine basis, like eggs served regularly in the morning.

No Fiddles

At first mention, the stringed instrument idea sounded good to Blackwood. Turtle Creek had always had a good brass band, but there never were any youngsters around who knew enough about a fiddle to make up a respectable orchestra. But on second thought, where were the stringed instruments coming from? Even if Blackwood could get permission from the board of education for Reichenfeld

The "string problem," about which there is nation-wide concern, is primarily one of enthusiasm and sincerity of purpose on the part of the teacher who is willing to take on the job. There is no reason to believe that string teaching in Turtle Creek is different from anywhere else . . . if the will and the imagination are invested in it.

to operate in the school, there were no funds for buying violins.

At that point a lesser man than Reichenfeld would have admitted defeat, but he was determined that if his plan failed it would not be for lack of a crass commodity like money. So, with his own funds (he was working for a university degree at the time), he walked into a Pittsburgh violin shop on a Saturday morning and financed the purchase of fifty violins, violas and cellos, briskly signing notes for the cash he didn't have. On Monday he drove out to Turtle Creek, his car stacked ceiling-high with instruments.

Now was the critical time. In the unaccustomed hands of the children were instruments which could mean everything or nothing—to them. In the hour allotted to music, a period during which many school children sing soon-to-be-forgotten songs, Reichenfeld gave the Turtle Creek youngsters mass violin lessons. It was a Herculean task, but under the circumstances the only feasible way. Then, to break his ponderous product into manageable units, Reichenfeld formed groups of four, and the first violinist of each quar-

(Continued on page 43)



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New Orleans' Theatre of Music

LAURENCE ODEN

THE group that gathered in my house one evening in February 1951 well knew what it was up against in trying to launch a new idea in the entertainment field. Cynics said it couldn't be done. Some other people were optimistic at first, but when things settled down for the long haul they fell away, no longer interested in the routine jobs that were involved. But those of us in the group who meant business knew that though these routine jobs lacked glamour, they were very important.

As we round out our second year we have not only proved our point, we have justified our existence. Our objective was to encourage young native talent, giving it a fitting professional background for the performance of new works and rarely heard masterpieces. By presenting such programs, it was our idea to provide opportunity for gifted artists, librettists, and choreographers. In this manner, we felt that we would be filling a definite need in our community for an in-between group that didn't work at cross-purposes with other established groups, amateur or otherwise.

From the very beginning, the accent has been on youth in all departments, and this includes the administrative staff, those connected with behind-the-scenes activity, and the performers. We have very few connected with Theatre of Music who can be called "old guard." The reason for this is that we want people with new and fresh ideas, unhindered by carryover prejudices from other organizations. No one is asked to lend his name to the project. We want no "letterhead figureheads." We want workers

only, because a project like this sinks or swims according to the good will and work invested by those who are interested in it.

The organizing group appointed me managing director and permanent conductor. I was teaching, but the press of work on Theatre of Music activities became so intense that I resigned from teaching to devote all of my time to this project.

This is how we function. The policies of Theatre of Music, both artistic and business, are in my hands as managing director. I have an advisory committee to offer suggestions and advice on plans and programs, but mine is the sole responsibility. Meanwhile, the woman who is chairman of the Patrons' Committee, Mrs. Louis Johnson, meets with her group to organize the mailing list and telephone teams. Under her watchful eye the Junior Patrons Group swings into action. The Junior Patrons are high school girls who work at fever pitch on such activities as stamping envelopes, canvassing the schools, delivering posters, serving as a reception committee for the concerts and as hostesses for the usual backstage party afterwards.

Few Careerists

While this has been going on, the board of directors has been busy laying out a campaign that will take care of the business end of the project.

All of the people connected with Theatre of Music love good music and the theatre. Only a few, however, really want a career in this field. The others give their time

and energy wholeheartedly to Theatre of Music as an outlet for talent on which they themselves do not expect to realize professionally.

Leah Castillon, for instance, the executive secretary of our group, is our chief choreographer. Her livelihood, however, comes from her work as a research chemist, one of the best in the field. She is currently working on revolutionary fabric bases. She belongs to the Society of Chemists, is in *Who's Who*, and has a government citation. Yet she loves to dance and has done quite a bit of dancing, but only a very little as a professional. She keeps on with her dancing through Theatre of Music, as she has no intention of deserting her laboratory.

Peter Morreale, chairman of the board of directors, is an executive of a large industrial equipment company, and it is this fine business experience that he has put at our disposal because of his love of the arts.

Then there is Ray Schorling, who manages his father's drayage and shoring company and handles extensive industrial rental property. He has a good baritone voice and such a fine appearance that he has been offered a movie contract. To him, Theatre of Music is the answer to his singing urge; it gives him an outlet for his talent right here at home without sacrificing his interest in the family business.

On the other hand, we do have a number of young people who are holding on to small jobs to provide themselves with the necessities of life, while awaiting a "break" in the entertainment world.

(Continued on page 47)

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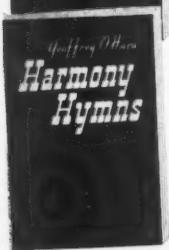
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Municipal Music and Money

C. SHARPLESS HICKMAN

This is the last in a series of articles having to do with the organization and work of the Municipal Bureau of Music in Los Angeles. The story has been presented somewhat in detail, with the hope

that it may serve as a pattern for planning and action in other municipalities which wish to form and support city-wide programs which will provide "More music for more people."

THE theory that musicians are vague, impractical, head-in-the-clouds individuals is still widely popular but completely fallacious. Music today is a dollars-and-cents business. And the word "cents" should also be spelled "sense." It is well organized, highly competitive, and zealously promoted. Whether one is a struggling piano teacher, a musicologist, a world-famous virtuoso, or a music administrator, the business side of music is as inseparable from its aesthetic side as are time and rhythm in music.

Those who deal with the administrative aspect of music—and particularly those whose affiliation is with educational or civic-sponsored music—have the word "budget" as a *basso ostinato* for their every plan and activity. From its inception in 1944, the City of Los Angeles Bureau of Music, like other municipally and educationally sponsored music projects, has advanced to the rhythm of its budgetary allocations.

The fact that music is intangible makes it difficult for many city officials to understand the need for and use of allocated funds. They cannot, as in the case of libraries, see the books or the buildings. They cannot see pictures, as in a museum. Choruses must be visited, music must be heard, achievements must be noted by working in close contact with the project. The virtual lack of keen and intelligent interest in music on the part of most civic officials is often one of the seemingly insuperable barriers between musicians and music administrators and those who control the purse strings.

By and large, the Los Angeles Bureau of Music has been fortunate in the initial and continuing interest of the city's mayor, Fletcher Bowron, in its activity, as well as in the increasing interest in and understanding of its problems by the fifteen-man City Council which actually controls the money allotted to the various city departments. The City Council must justify its expenditures to the electorate, and the two-year elective terms of its members naturally makes it most responsive to the expressed wishes of the voters. Considering the intangible services of the Bureau of Music, the Council's consistently growing support of its expansion is a tribute to the far-sighted imagination of its members and Mayor Bowron, who reflect in this instance the "go-ahead" character which has made Los Angeles one of the fastest-growing communities in the nation and one of the world's cultural centers.

Attendance

The Bureau of Music's attendance and its operating funds show a remarkable correlation which underlines the fact that constructive musical advances are possible in almost exact ratio to the amounts expended in this direction. Though the budget figures are by fiscal year—July through June—and the attendance figures by calendar year, this correlation has been consistent when the figures were aligned on either basis.

The Bureau's first budget, for 1944-45, was \$4,130. In 1945-46 it

was \$15,500; in 1946-47 it was \$39,000, and in 1947-48 it leaped to \$100,000, when community sings and band concerts were added to the program. Since that time the budget has varied between \$99,000 and \$110,000 annually, averaging about \$106,000—the sum requested for the 1952-53 fiscal year.

Attendance figures, on the calendar basis, were 5,798 in 1945; 8,527 in 1946; 168,971 in 1947; and an average of 425,000 annually since that time.

Those planning a municipal program of this type will note, by correlating these figures, that the expenditure per person, per unit of participating attendance, has averaged 25 cents. Thus the city pays 25 cents for each child every time he attends a youth chorus rehearsal or sings at a concert, and a similar amount for each adult every time he sings with an adult chorus or participates in a community sing session. The cost for each person attending a band concert during the past four years has been slightly more, representing the contribution made toward the cost of the bands by locals of the American Federation of Musicians with proceeds allocated to them for projects of this type by the Music Performance Trust Fund. This contribution by the Federation is not reflected in the Bureau of Music budgets voted by the City Council. As explained in a previous article, the locals, which formerly matched the city-allocated amounts for bands on a dollar-for-dollar basis, are now giving slightly more than the city gives for this as-

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MURDER To Music

R. A. CASHMAN

A reporter's round-up of operatic lethal violence . . . nothing new to the opera fan. It reminds us that all of the horrible goings-on that are so frequently criticized in present-day magazines, films, radio, and television have earlier operatic counterparts which might well have difficulty in obtaining clearance from the local P.T.A. review committee.

COPS - and - robbers movies, and C plays about murders, treason, and many other ignoble deeds of humanity have been frowned upon when presented in the theatre and on radio and television. The forces that motivate these dramas are all wrong, we are told, because they stress base characteristics.

Music, on the other hand, has been pointed to as an ennobling force, and opera (which is drama set to music) has been classed as one of the highest forms of entertainment. But, when you analyze the plots of a majority of operas, you find that they too are concerned with man's failure to live up to the high ideals of humanity. Betrayal, lust, suspicion, and dishonesty seem to motivate the lives of the characters in opera, and they go forth to their destiny to some of the world's most glorious music. It would seem that "murder to music" is really the central theme of many of the world's great operas.

Probably the best-known opera today is *Carmen*, the story of a gypsy girl who flirts with Don José, a corporal of dragoons, until she finally gets him to desert his company and join her friends, the smug-

glers. The "Habanera" is the song with which she taunts him. One lover woos with ardent phrases, another with silent adoration, and it is the latter she prefers.

Later, when Don José is ordered to arrest her, Carmen tells him that he not only will help her but will bow to her every whim, and she sings the alluring "Seguidilla" to him. Needless to say, Don José succumbs. Time passes, and Carmen grows fickle. Her attention now focuses on Escamillo, a dashing torero. Don José is crazy with jealousy. He pleads with and threatens Carmen, but she laughs at him. Maddened by his desire for the gypsy, Don José tries to shoot Escamillo, and when that fails he threatens to kill Carmen. As the crowd goes off to watch Escamillo in the bull ring, Don José again pleads with her, but again she laughs at him. In despair, the jealous suitor cries out that he has not betrayed his comrades for her love, only to be cast aside. Scornfully, Carmen tells him to kill her or let her pass; whereupon Don José rushes at her and plunges his dagger into her heart.

Though the leading lady of the work, Carmen motivates such evil that one could hardly label her a heroine in the same sense that the leading lady in *Tosca* is a heroine. In the first work, Carmen seems to court evil, while in the latter work the evil that results is from circumstances beyond the control of the luckless heroine, for in *Tosca* hatred and betrayal lead to murder in another way. Flora Tosca, a

famous opera singer, is in love with Mario Cavaradossi, a painter. She is jealous of his models, and there follow several minor lovers' tiffs, all of which are prettily made up before the main violence



JOHN BROWNLEE
Golond—a sword for Pelleas

gets unleashed. That comes when Scarpia, the chief of police, arrests Cavaradossi and accuses him of sheltering a wanted revolutionist. The painter denies this, and cautions Tosca not to reveal that he really has done just that.

Scarpia orders the painter to be tortured, to gain a confession. He also tells Tosca that he has fallen in love with her beauty. Hearing the painter cry out in pain, she



PATRICE MUNSEL
Lucia—a knife for herself

pleads with Scarpia to save him. Scarpia says he will, for a price: Tosca herself. She shrinks from him in horror, and pours out her anguish in the magnificent aria "Vissi d'arte," in which she declares that she has always lived for her art and for love, harming no one, but now, in her hour of need, she feels she has been deserted. Eventually, however, unable to bear Cavaradossi's cries, Tosca consents to give herself to Scarpia if he will sign an order releasing the painter and give her passports for two, to leave the country. As he proceeds to order the torture stopped, he says that for the sake of appearance he is ordering the execution of Cavaradossi, but the soldiers in the firing squad will be using blank bullets. He writes out the passport and goes to Tosca, with arms outstretched. Unseen by him, she has picked up a dagger from the table and as he tries to embrace her, she plunges the knife into his chest, crying, "Here is Tosca's kiss." He dies at her feet.

Using her pass, she manages to get to the painter and assure him that the ordeal with the firing squad is all pretense. He is led away by soldiers and when they try to blindfold him, he airily waves them away. The soldiers fire and the painter drops. He is covered with a blanket. When the soldiers leave, Tosca goes to him to tell him everything is all right now. To her horror, she finds

that he really has been shot. Just then, soldiers who have discovered Scarpia's body come for her. She eludes them and throws herself over a parapet, to her death.

While *Carmen* and *Tosca* are concerned with the problems of the unmarried, there are other operas in which married folk become involved with violent emotions. In *Otello* we have a tragedy of suspicion, lies, and treachery arising from a husband's unwarranted belief that his wife has been unfaithful. Here, Iago, adviser to Otello, a noble Moor who is governor of Cypress, plants the germ of suspicion in the mind of Otello that his wife, Desdemona, has as her lover Cassio, Otello's lieutenant. Otello begins spying on his wife and systematically subjects her to humiliation. Every word of hers is examined for a double meaning. When Cassio happens to find Desdemona's handkerchief, the very one that Otello had given her as a token of love, the jealous husband accuses his wife of giving it to the other man. An impassioned scene in their bedroom is climaxed by Otello's mounting anger to the point where he is strangling Desdemona. Couriers break into the room and convince him that Desdemona was the innocent victim of Iago's conniving, whereupon the unhappy Moor draws a dagger from his doublet and stabs himself.

KURT BAUM
Don Alvaro in La Forza del Destino



RISE STEVENS
Carmen stabs Don Jose

In *Pagliacci*, on the other hand, when henchmen plant suspicion about the wife in her husband's mind it is justified, for she has a lover. Canio, the clown, suspects that his wife, Nedda, has been having an affair with Silvio, an inhabitant of a village in which the troupe has been performing. She denies it, but Canio and Tonio, another member of the troupe, overhear her plan to flee with a man whose identity they cannot ascertain. Canio again accuses Nedda of infidelity and is about to beat her when the manager of the troupe chides them about being late for a performance, saying that their personal troubles do not matter; the show must go on. It is then that Canio, standing alone, sings the great aria "Vesti la giubba," voicing the tragic fate of the clown.

This dynamite-laden situation finally explodes onstage. As part of the play, Canio asks Nedda to name her lover. Accusation and denial come so thick and fast that the audience is often bewildered, not knowing that in real life the performers have the same situation they are playing out. The music and lines he sings work so powerfully on Canio that he finally grabs Nedda and demands the name of her lover, stabbing her, in his frenzy. As she gasps Silvio's name with her last breath, the lover draws his dagger

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SUNDAY AT THE GROVE

MIRIAM ALLEN DE FORD

EVERY Sunday afternoon, from the third week of June to the third or fourth week of September, crowds of San Franciscans travel by automobile or Municipal Railway bus to 19th Avenue and Sloat Boulevard, not far from the Pacific Ocean, for the free open-air musical performances at Sigmund Stern Memorial Grove. They have a walk of about half a mile along tree-bordered woodland paths. For Stern Grove is no formally laid out park, but an unspoiled valley intersected by brooks and springs and thickly planted with giant eucalyptus trees, at the feet of which ferns grow. Around the natural amphitheater, roughly terraced and planted in grass, are old fruit trees whose blossoms scent the air in spring and whose leaves give shade to the listeners in summer. In San Francisco it doesn't rain in summer, so no performance ever has to be canceled.

Stern Grove, once far out from the city, was the pioneer home of a

family named Greene, who came to San Francisco from Maine in 1847. Later it was famous—and occasionally notorious—as the site of Trocadero Inn, a lively roadhouse. Then in 1931, Mrs. Sigmund Stern, widow of a beloved leader in civic enterprises, bought the property and gave it to the city as a recreation site, to provide a "living monument" to her husband.

The very first concert—given by children from the city's playgrounds on June 4, 1932—showed that Stern Grove was truly "Nature's music box." The character of the terrain, plus the sounding board provided by the eucalyptus trees, gave the amphitheater remarkably fine acoustic qualities. For the first few years the Grove was used (as it still is on weekdays) primarily as a picnic ground, with tables and barbecue pits, and facilities for lawn bowling, croquet, golf putting, tennis, and horseshoe pitching. The old inn itself became the Grove's field house,

which may be engaged throughout the year for dances and parties, and which in the rainy season provides opportunities for indoor games and picnics.

But in 1938 Mrs. Stern decided to expand her gift, and to offer to her fellow citizens an opportunity to hear fine music under the open sky. Aided by a dozen public-spirited leaders in San Francisco's musical life, all volunteers, she founded the Sigmund Stern Music Festival Committee, of which she is chairman. From that time on, San Francisco has had more than three months of music every year—absolutely free.

Going to the Grove for the Sunday performances has become an established custom. The first audiences numbered only three or four thousand; now a sunny Sunday and an especially attractive program bring more than twenty thousand. First comers get seats on benches; the others sit on the ground on the grassy terraces which stretch in a

wide arc before the stage, yet within good hearing distance.

Gradually the variety and elaborateness of the programs have increased, until now the regular offerings of the season include symphony concerts (with players from the San Francisco Symphony Orchestra and from the orchestra of the American Federation of Musicians), ballet, light and grand opera, and concerts by guest artists (both instrumental and vocal) and by the Sixth Army Band. The most popular events are those with the most expensive performers, costumes, and stage settings, hence the cost of the average season runs up to \$20,000. Nearly all of this is secured, through the efforts of the committee, from subscriptions and donations by public-spirited San Franciscans. If there is a deficit (always a very minor one), it is made up by the San Francisco Recreation and Park Department, which officially owns Sigmund Stern Memorial Grove.

The first performance of the season is always the "Carnival in San Francisco," provided by young dancers, folk and classic, from the city's playgrounds. The Army Band usually comes next. In the 1951 season there were four orchestral concerts; three ballet performances; a recital featuring a soprano, mezzo-soprano, and lyric tenor; and full-dress renditions of *Rigoletto*, *Pagliacci*, *Die Fledermaus*, *The Mikado*, and *Pinocchio*. The operas are given by the Pacific Opera Company, the ballet performances by the San Francisco Ballet. Not all the talent is local, however, as frequently there are distinguished guest artists and conductors.

The 1952 program (June 15 to September 21) is not yet complete, but it is certain that besides the Carnival and the Army Band there will be Spanish dance festivals by two separate groups of Spanish dancers, ballet, and symphony concerts conducted by Kurt Adler and Julius Haug. It is hoped that on July 13 Pierre Monteux, the conductor of the San Francisco Symphony, who is retiring at the end of this season, will come out from his New England summer home and conduct a Stern Grove concert. The light operas have not yet been chosen, but *Pagliacci* and *Cavalleria Rusticana* are definitely scheduled, with per-

haps one other grand opera to come.

And one thing is sure, as it is every summer: on Sunday mornings Stern Grove will be thronged with picnickers, there will be luncheon parties and bridge games at the picnic tables, clubs and families and groups of friends will gather, and children will play about the grove. And then, as two o'clock approaches, they and the later comers will scramble for places, and sit in rapt attention while music rises and echoes among the eucalyptus trees.

As one San Francisco newspaper

writer put it: "These programs may be considered matriculation courses in musical appreciation, because they are free and because they thus give children and uninitiated music lovers the opportunity to test music's charms without cost. Too, talented San Franciscans gain the opportunity to appear before the public, an early step from which many have advanced to high artistic recognition."

Is it any wonder that the Sigmund Stern Memorial Grove concerts have become a summer "must" in San Francisco? **▲▲▲**

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CERTIFICATION

(Continued from page 15)

do not maintain the same high medical codes in every state, and there still exist in some sections of the country practitioners who have not been subjected to the preparation deemed necessary by the profession as a whole, but who are permitted to practice. We are not alone in our problem.

There is no doubt that we need to educate the public as to what music is and what equipment is necessary before one should bear the title "musician." The layman is generally willing to accept anyone who can sing a solo in church as a musician. He errs more in the case of singers, perhaps, than in any other area of applied music. Obviously a certain amount of training is necessary to play any musical instrument, while there are many singers in small communities who do not read a note of music but who sing prettily. There is no one to blame for these erroneous conceptions but ourselves. Here is the place to start. Even this job is of great magnitude, but it poses a far simpler problem than the working out of an adequate system for certification and licensing.

If we acknowledge this error on the part of the teaching profession itself, set about to mend the situation, and still find that something else is needed, both the Music Teachers National Association and the National Association of Teachers of Singing can make a real contribution to the teaching profession by encouraging membership and following through on a carefully planned program of workshops and so forth to help raise teaching standards. In a recent issue of *MUSIC JOURNAL* (Vol. X, No. 4, pages 4-5 April, 1952) we find this statement:

MTNA now has in operation a national campaign for state, regional, and national membership. It is one which will be especially significant to the teachers who are generally referred to as "private." Those teachers are of incalculable influence in building the attitudes of hundreds of thousands of our young people toward music. No matter how much organized instruction is presented by our public schools, the private teacher does a job—good or bad—that is not done by anyone else.

Actually, the problem of certification is not in most cases a statewide concern. It is, in fact, the concern of localities—metropolitan localities at that—where studio teachers abound who have no affiliation with a teaching faculty. The teaching of a school faculty member is constantly under the scrutiny of an administrative head or executive committee and therefore desirable results must be produced or the teacher seeks employment elsewhere. If a certification procedure is what is needed for such meccas as New York and Chicago, the locally organized groups should by all means do everything in their power to develop it. To force it upon teachers in the thousands of communities of much smaller population would be to commit an injustice to a group of people who are satisfying a great local need. In this regard, the writer recently heard sixty elementary school pianists in a sight-reading examination. These students were all from one district in the state of Georgia, and they represented grades one through seven. It was amazing to see a second grade student—all of seven years old—sit at the piano and read at sight, slowly, a simple four-part hymn and small piece for piano.

Confidence

We should have every confidence in those private teachers who are doing such commendable work. It has been the writer's experience that the teacher in the small community hungers after opportunities to talk with other teachers about teaching for their own improvement. Who dares to set himself up as judge of the work of any individual teacher without knowing fully all circumstances centered in the teaching situation? We had best give our energies to the MTNA for the splendid work it is doing in reaching the private teachers. In this way the private teachers the country over will become aware of deficiencies and in many or most cases will set about trying to improve themselves to meet those standards. From there on our problem becomes one of ethics. MTNA could very well act in the music profession as the AMA acts in the medical profession. Let ethical practices be judged within the group that is representative of

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This lenient attitude will not meet with the approval of those who wish to eliminate what they term "bad" or unethical teachers, but it will permit us to do a service to teachers who merit assistance rather than condemnation. After all, do we dare attempt to suddenly elevate our profession to that plane held by the medical profession which is responsible for the physical health and well-being of mankind? Our profession has certainly not yet justified such acceptance. Let those of us who believe something is necessary, divert all our force into one channel and follow a constructive plan for cleaning our own house before we ask aid from any other agency.

▲▲▲

RESEARCHERS

(Continued from page 13)

music with any facility. It is not for your researchers to say whether it is the fault of method or of teaching, or even whether it's necessary at all. The subject recurs throughout the essays studied and its frequency of incidence places it well up in the list of considerations.

7. *Competition.* Much has been said about the evils of competition. If those evils exist the youngsters apparently have not discovered them. They *love* competition. Referring to the second classification, *Individual Performance*, we suggest that, if the competition is *graded*, if less attention is given to the *approaching-professional-standards* requirements and more to stages of attainment, competition will be stimulating and challenging. Is it the piousness of many music educators that makes them believe that a loss in the competition of music is more soul-searing than one in sports? American boys and girls are good losers as well as good winners.

There's more. There's a great deal more which need not be included here.

It is our hope that the material on which we have worked and with which we have lived for so long will help those who are determined to see that our educational system provides music for all who want it in as great a measure as they are able to absorb it.

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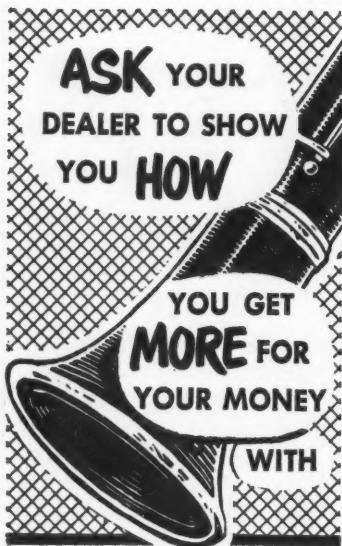


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IN previous issues the Hollywood trend toward motion picture scores written for small orchestras or chamber music ensembles and the ingenious means used to give individuality, or duplicate the effect of "bigness" in this background music have been discussed several times.

This month's discussion will be a thumbnail survey of the music department of the biggest of Hollywood's behemoths: Metro-Goldwyn-Mayer.

To gain an immediate idea of its size and scope, consider this: the music library at MGM is second in size (in this country) only to the Library of Congress. As has been mentioned in an earlier article, it is so large that for several months a cataloging crew from Remington-Rand has been at work re-indexing the vast amount of material it contains—not only scores, sheet music, historical data, books, and the hundreds of thousands of orchestral and choral parts copied for various film productions, but also some 35,000 phonograph records.

In the early days of sound tracks it was Warner Brothers who led the pack in producing top-flight musicals, with Paramount, Samuel Goldwyn and MGM in hot pursuit. But lately, with such lush productions as *On the Town*, *Annie Get Your Gun*, *The Great Caruso*, *Showboat*, and the Academy Award-winning *An American in Paris*, MGM has gained the musical supremacy. No small amount of the credit for this should go to a gracious and greying lady, Mrs. Ida Koverman, one of MGM's top front-office executives, who has made the studio's musical achievements her personal interest and has made MGM a fount of musicians and singers upon which the entire Los Angeles area has drawn for many of its major non-film musical activities.

MGM's music department uses the full-time services of more than 100 composers, conductors, coaches, musical researchers and librarians,

orchestrators, instrumentalists, and executives. But for such big musicals as those we have named, MGM calls upon hundreds of additional persons — choristers, dancers, extra orchestra players, and vocalists—both performing and those who "dub" for name stars.

This complex organization is headed by a prematurely bald young man named Johnny Green, formerly a top-flight band leader, who has to his credit a score of hit tunes, including the highly successful "Body and Soul."

Under Green and his executive assistant Charles Wolcott, formerly head of Disney's music department, MGM's music department operates on several levels. Specific managerial problems are handled by I. M. Halperin, who has been in this field since the introduction of sound, and at MGM since 1938.

Another level is music casting—the employment and control of singers, choristers, and instrumental specialists.

The composition level includes writers of background music for straight dramatic productions, songwriters, lyricists, and those who do both songs and lyrics. In this column, detailed consideration is generally given the composers of dramatic background music, or what the boys in the trade term "legitimate" music—a term which makes those who think all film music is trash, scream bloody murder. Aiding these composers is a staff of gifted orchestrators, many of whom, like Eugene Zador, are first-rate creative musicians in their own right.

Then there are the musical directors and conductors — a field which overlaps frequently with composition in those cases where the composers conduct their own music for the film sound tracks. Voice coaching is yet another department, while the MGM orchestra itself, with 50 full-time contract players, is the largest single music department unit in terms of personnel em-

ployed. Many of its first-desk players are nationally known to conductors, and persons like Erich Leinsdorf, who recently led it for a special film sequence, consider it technically unsurpassed in this country.

The music library also handles the vast task of copying about 50,000 pages of individual music parts (chiefly for orchestra and singers) each year. Under the direction of George Schneider and Arthur Bergh the library also functions as a copyright clearing office, a complex activity in itself. An equally important function of the library is its work as a music research department—a task greatly increased by the production of a film like *Quo Vadis?* and other historical pictures.

Yet another phase of the music department's activity is talent development—an aspect closely tied in with the work of music casting, under Elizabeth McPhie and the vocal coaching staff.

The actual task of music production enlists music editors, who function like film editors in cutting and timing sound-track sequences, and close and constant collaboration between the music department and the sound department. In many cases dance and musical direction must be closely coordinated.

This is but a meager outline of MGM's music set-up, and does not touch upon the actual mechanics by which music is produced for and integrated with a film. Supplementing these in-studio activities are MGM's extracurricular music activities, chiefly centered in the ownership and operation of three of the country's largest music publishing houses (Robbins, Feist, and Miller) and of the growing MGM Records output.

Composer Staff

MGM's first-line composing staff includes Miklos Rozsa, Bronislaw Kaper, David Raksin, André Previn, Adolph Deutsch, Lennie Hayton, Conrad Salinger, David Rose, Victor Young, Carmen Dragon, Rudy Kopp, Scott Bradley, Al Colombo, Johnny Green and Charles Wolcott. The facilities at their disposal, the brilliant orchestrators, and the thorough music research staff, added to their creative ability, have resulted in a flood of notable film scores.

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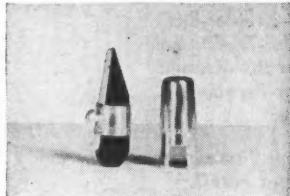
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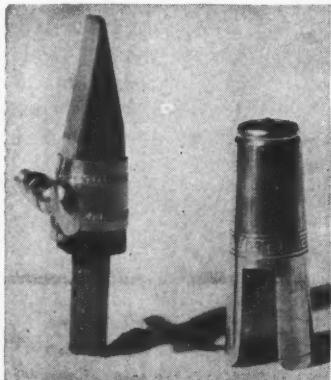
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Taking only the past three years into account, consider the output of the following MGM composers alone. Rozsa's credits include *Command Decision*, *The Bride, Mme. Bovary, Crisis*, *The Asphalt Jungle*, *Quo Vadis?* and *The Light Touch*. Bronislaw Kaper has done *Act of Violence*, *The Secret Garden*, *That Forsyte Woman*, *The Red Badge of Courage*, *It's a Big Country* (with Raksin and Rose), *Shadow in the Sky* and *Invitation*. Raksin (who wrote "Laura") has lately done *Force of Evil*, *The Magnificent Yankee*, *Kind Lady*, *The Man with a Cloak*, and *Across the Wide Missouri*. Adolph Deutsch's most brilliant achievement was the unforgettable *Intruder in the Dust*, and Lenore Hayton's big one was *Battle-ground*. André Previn, a veritable wunderkind, just out of his teens and now in the Army, has some excellently varied scores to his credit for *Scene of the Crime*, *Border Incident*, *Shadow on the Wall*, *Dial 119*, *Cause for Alarm* and *Kim*.

MGM may be big, but it has quality too, to judge by these film scores. C. SHARPLESS HICKMAN

only because they are typical, but also because they totaled in round figures, \$100,000, which makes it easier to quote percentage figures. Of this total 68% went for salaries, always the largest item in the budget. This included salaries of the coordinator, his assistant, the three supervisors of youth and adult choruses and community sings, a public relations director and three secretaries—all on a full-time basis except the publicist, who was then on half-time. On a part-time basis there were some 60 directors and accompanists who were paid \$6 and \$3 per hour, respectively, and a conductor of the Civic Center Orchestra, who received \$15 for each weekly rehearsal or program.

The Bureau's share of the costs of the 100 summer band concerts and of instrumentalists for the orchestras accompanying at the special programs and broadcasts amounted to 23% of its budget. About 4% went for office supplies and expenses, while another 4% went for direct music expenses, including the costs for special programs and broadcasts, apart from payments to instrumentalists, who were paid from the band account.

If it seems that salaries are disproportionately high it must be remembered that a large part of this amount is paid to the directors and accompanists who work directly with approximately 40 choruses and sings which meet almost every week of the year. On a two-hour per meeting basis, with directors paid \$6 hourly and accompanists \$3, it will be seen this amounts to \$18 per unit per week, which must be multiplied by some 40 units meeting an average of 44 times a year. Roughly, the breakdown on the salary account is 50%

MUNICIPAL MUSIC

(Continued from page 23)

pect of the Bureau's work, with the \$23,000 requested by the Bureau for bands in 1952-53 being topped by the \$33,500 which the Federation's locals will contribute.

To see how these costs are arrived at, let us break down first a typical recent budget, and later on, the Bureau's total attendance, by type of activity, since its start.

Let us take the actual expenditures for the fiscal year 1950-51, not

	1945	1946	1947	1948	1949	1950	1951	Total
Youth Chorus	4,228	6,403	26,030	27,627	35,733	27,766	23,836	151,623
Adult Chorus	1,570	2,073	9,928	18,039	18,778	22,170	24,066	96,624
Community Sings				39,783	138,031	170,019	160,484	151,714
Civic Orchestra				51	360	1,073	1,179	1,907
Band Concert					92,870	220,100	225,900	202,005
GRAND TOTAL	5,798	8,527	168,971	404,870	451,609	414,332	418,993	1,873,100

The above figures do not, of course, include the thousands of citizens who have formed the audiences for special Bureau programs, such as those in Hollywood Bowl, or the millions who have heard the Bureau's several national and international broadcasts. The total attendance figures, it will be noted, are almost evenly divided between the actively participating citizens who take part in the chorus and sing activities, and the listening audience which attends the summer-time park band concerts.

for administration and 50% for directors and accompanists, though some of the supervisors' salaries might, strictly speaking, be considered directorial expense, since they conduct major programs and some rehearsals. Also, directors are paid for special meetings, such as those with community sing committees when plans and problems are reviewed with the volunteers who administer the sings on a semiautonomous basis.

The growth of participation in the Bureau's unique program is apparent from the table on the opposite page, which shows the attendance year by year, broken down into the various types of Bureau activity.

So much for the Bureau of Music's financial set-up and problems. There are others, however, which are equally irksome.

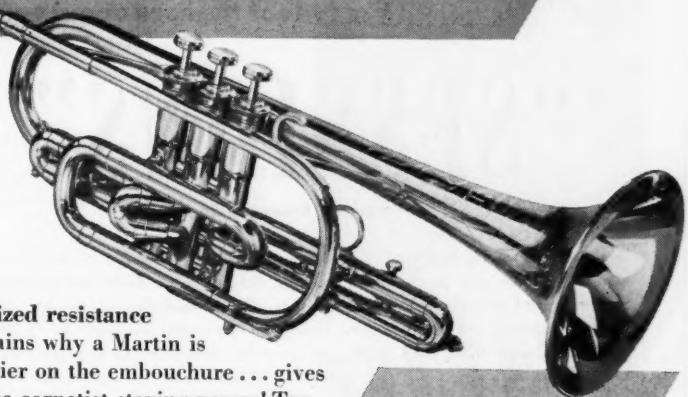
Facilities

The Bureau's major public programs, many of which call for choruses of from 200 to 1,000 singers, are severely handicapped by the lack of suitable auditoriums. Within the city limits of Los Angeles (in which such programs must, of course, be presented) there are relatively few good halls which will accommodate such large groups on the stage and a 50-piece orchestra in the pit.

Hollywood Bowl, in which the Bureau's Greater Los Angeles Chorus has frequently sung under the auspices of the Hollywood Bowl Association, is the largest such auditorium. It is an outdoor amphitheatre seating 20,000, but it is prohibitively expensive (even when leased on a \$1 plus costs basis), is tied up by the Bowl concerts during the summer months, and is unsuitable much of the year because it is too damp and cold at night and too hot in the daytime. The Greek Theatre in Griffith Park, another outdoor amphitheatre (seating 5,000), suffers from the same climatic problems, and during the past summers has been used for a light opera series. Moreover, its stage would not accommodate more than 250.

Philharmonic Auditorium, the city's major concert hall (seating 2,700) is in use most of the time, what with concerts and services of the church which owns the property,

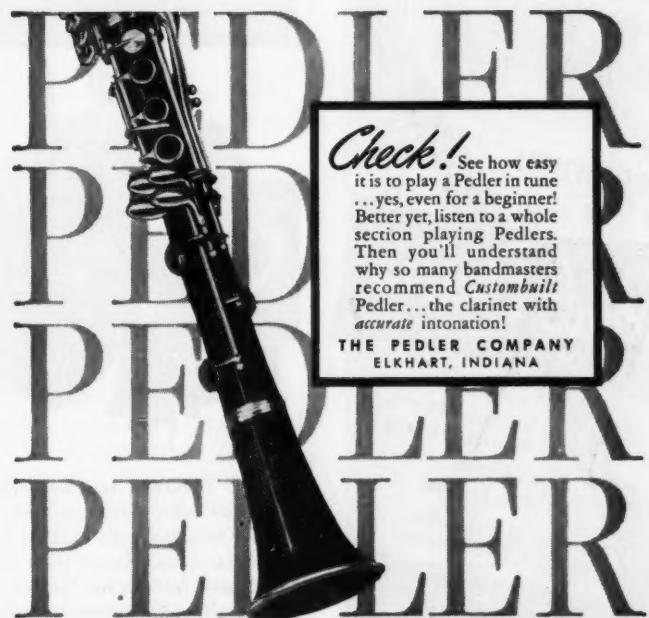
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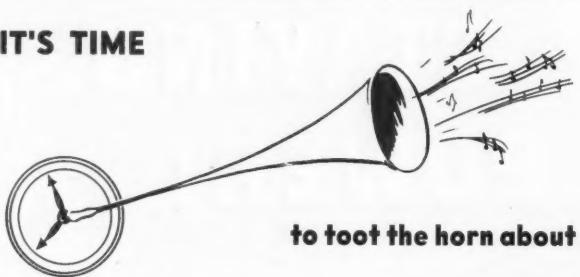
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and its stage would limit a chorus to 300 at the maximum. Shrine Auditorium (6,500) is too large and too expensive for most of the Bureau's events, and its acoustics are very uneven; the Wilshire Ebell Theatre (1,300) is too small for a large chorus. There are two or three suitable high school auditoriums in a central location, but their stage facilities are not always adequate, their acoustics are relatively poor, and they are often in use for educational events. (It should be noted that these problems apply to major programs and rehearsals for them, not to the individual choruses which, as was explained in the April issue of *Music Journal*, meet in school music rooms and small halls.)

In selecting personnel, the Bureau, like other city departments, is subject to civil service rules. All of the administrative staff are selected by competitive examination, although the part-time directors and accompanists may be directly appointed by the Bureau's coordinator, subject to the approval of the City Council and the Civil Service Administration—which is more or less routine. Consistent with governmental practice, the coordinator may make his choice from the three top scorers in the civil service examinations when it comes to full-time positions.

One of the Bureau's problems, especially in the director-accompanist field, is that of personnel turnover. Though \$6 an hour for a director and \$3 an hour for an accompanist may seem high, it is not much of a lure when one considers that it means an income of only \$12 or \$6 per week for a director or an accompanist with but one unit. In order to hold its best talent the Bureau has wisely given its best people two or even three units on occasion, thus providing the individual a larger, more secure income from this field of endeavor, and hence tending to keep him in the Bureau fold. No director or accompanist is appointed for any specific length of time, since frequent changes in the number, location, and quality of choral groups—and in the responsiveness of any group to any director—create problems which must be rapidly adjusted to continue the Bureau's work on a well-balanced, flexible basis, representative of the needs and desires of the various units and the com-

munities which they represent.

One of the strongest features of the Bureau's program, in view of its emphasis on citizen-participation in music, is its continuing liaison with various civic organizations, service clubs, community newspapers, PTA groups, and so forth. The interest and support of the community leaders are deemed essential to the success of the program. Changes in the personnel of a group often have a direct bearing upon the degree of that group's interest in the Bureau's work and purpose, and the continuance of that work on a constructive basis in the community.

This liaison with outside groups is one of the reasons why the administrative staff's duties—particularly those of the coordinator and his assistant, the three supervisors, and the field representative (public relations man)—are closely tied to activities which, at first thought, seem outside of music *per se*. But the Los Angeles Bureau of Music prides itself upon being a social force, not just a musical one. It is using music as a tool for citizenship and is doing it successfully.

Its program cannot be based upon constant adjuration; it must be so planned and executed that music is made inviting to a great number of people who have widely varying tastes and training. Conflicts with church, educational, and professional music are sometimes unavoidable in so vast a program, but every effort is made to avoid duplication of activities.

By and large, especially in the past two years, the Bureau's growth has not been numerical so much as it has been integral. With its budget stabilized at the \$100,000 mark, and attendance also stabilized at more than 400,000 annually, the tendency has been to avoid duplication, amalgamate numerically weak groups into area choruses, and improve the quality of each individual unit so as to enlist the increased interest of serious music lovers, while at the same time providing the enjoyment of its more popular aspects through the community sings and band concerts.

"More Music for More People," the Bureau's slogan, has meant more effort, and with that effort has come more effectiveness. Henry Van Dyke once wrote that "There must be the concord of sweet sounds, living mel-

ody and harmony, made by living human hands and voices, to calm and strengthen, expand and inspire the human spirit." If the Los Angeles Bureau of Music's program does this for thousands of its city's inhabitants, then its expenditures and effort will be justified and its effectiveness unquestioned. ▲▲▲

POP MUSIC

(Continued from page 17)

Porter's music for his leisure hours can do no harm, and his musical taste and standards will not be warped or twisted by such pleasant listening.

Actually, the attitude toward our better popular music has undergone an amazing change among music lovers in the past fifteen years. It is coming to be judged more and more on its own merits as a very valid and highly important genre of American music—too important to be dismissed lightly as background or dance music or as Broadway entertainment. The appreciative reactions we have had to our programs on our barnstorming tours demonstrate in the most convincing way that certain types of popular music do warrant serious consideration and a place on our concert programs that aim for a comprehensive approach to good music. For those who retain doubts as to this being good music we suggest a re-evaluation of what Gershwin, Kern, Cole Porter, Richard Rodgers, Dietz and Schwartz, and Irving Berlin have produced, for within their many sparkling scores is to be found some of the best music America has yet produced. ▲▲▲

NOTEWORTHY

(Continued from page 5)

Aspen, Colorado, stresses out-of-the-ordinary music. This year, for instance, the Aspen group has programmed Hugo Wolf's *Michelangelo* lieder, Ginastera's duet for flute and oboe, Sibelius' sonatine for violin and piano, Berlioz' oratorio *L'Enfance du Christ*, and the world premiere of Alexander Tcherepnine's chamber opera, *The Farmer and the Fairy*. The opera was commissioned by the Aspen Institute. This festival runs week ends through July and August. ▲▲▲

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The Bell Ringers

LEON CARSON

ON Palm Sunday this year, New Yorkers were treated to a new experience—a program of bell ringing given by an earnest group of youngsters on the steps of the city's famous Brick Presbyterian Church. The program of old hymns such as "How Firm a Foundation," "All Hail the Power of Jesus' Name," and "In the Cross of Christ I Glory," arranged and directed with skill by the leader of the group, Mrs. Doris Watson, preceded the more formal Palm Sunday service within the church.

These bell ringers brought into a twentieth century atmosphere the reflection of a custom of ancient origin and importance. Unfortunately, this unique and charming medium of harmonic expression is seldom heard nowadays. In America today when the subject of bells is mentioned, the mind turns to belfry in its more massive form—the church and municipal towers, for instance, with their expensive and elaborate carillon installations, operated by keyboard, or the single large mechanically controlled bell in the church belfry. In this case, however, we find the *little* bells contributing almost equally to the church service and to entertainment.

Early Uses

Looking back into musical history one notes that from the very earliest times these small bells were the best loved and the most used of all musical instruments. In fact, it has been claimed that small bells constituted the first instrument played in old China. Originally, interest in these bells centered around tone and similar standards, but gradually they became practical symbols of religious and court ceremonials.

Bell ringing, by hand swinging and by striking small bells hung in position, was practiced centuries ago by the Chinese, Assyrians, Etruscans, Judeans, Egyptians, Greeks, Romans, and early Christians. By the tenth century, bell ringing for the purpose of obtaining melody was practiced extensively in Europe (using sets of four and five bells) and was part of religious services, funerals, and weddings. In some instances bell ringing

was also used for accompanying singing. The playing of tunes by hand-swinging bells goes back to remote times. Early British hand bells were spherical and wedge-shaped, and were made of iron plates hammered and shaped to the desired form, riveted for security, and fitted with a handle. These old bells, now fast disappearing, heralded the approach of many different types of workmen. There were the Muffin Bell, the Postman's Bell, the Rag Man's Bell, and the Dustman's Bell. In later times, the famous Lancaster Bell Ringers of England, trained to hold two bells in each hand, were capable of creating intricate and impressive music. The Swiss Bell Ringers, with their strong wrist muscles, can control four bells in each hand, so that each ringer is capable of producing the complete diatonic scale when required.

Valuable Adjunct

Getting back to the hand-ringing of bells today, it would seem that a more prevalent current practice, on either a large or a small scale, of this ancient form of music would prove a valuable adjunct to the choir activities of any church. Bell ringing is not quite so simple as it may look, and its routine has proved valuable in developing good general musicianship, careful sight reading, ear training, rhythmic precision, patience, and ensemble responsiveness. All these attributes should aid the choirmaster in bringing his singers

▲ ▲ ▲



to a high level of choral efficiency. In the case of the Brick Church bell ringers, the members range in age from nine to fifteen years. The ensemble is composed of fifteen participants drawn from the youth choir. Fifteen of the twenty-five small bells in use are owned by the church. The composite range is two octaves, starting from G below middle C and progressing upward chromatically in pitch. The young players memorize their music, which is written on large charts.

Altogether, bell ringing by hand is a pleasant phase of music, constructive for young church singers and students of music, and its use provides an excellent opportunity for extended musical education and extension activities in the churches throughout the nation.

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Paul Billotti, M.A., Director

JONAS

(Continued from page 7)

And here is where I feel that our pedagogues can be of invaluable service, for just as in the training of a concert artist, so in the training of the average music student—the development of the interpretive and imaginative aspects of the musical mind should be more emphasized than they have been. A little less fanatical concentration on technique and a little more concentra-

tion on the musical values at hand is, I feel, greatly needed. The importance of the piano "miniature" now becomes clarified. The student who is given full rein to tackle the big sonatas and concerti, the concert etudes and pyrotechnical display pieces will nine times out of ten be so occupied with the problems of just playing the work that he will never see the forest because of the trees. That is, he is so intent on performing the herculean task at hand that he loses sight of or has not

time to go into the creative musical mind of the composer.

The piano miniature offers a wonderful framework within which to guide a young person's musical intuition and imagination, and it is absolutely necessary to keep these works before the student. For instance, Schumann's "Scenes From Childhood," contain a whole world in themselves of such beauty and nuance that they strain the capacities of the most seasoned professional, and a magnificent range of emotional and imaginative power is to be found in Mendelssohn's "Songs Without Words." These works are tremendously difficult because of their great simplicity; they are the quintessence of song itself and require the keenest of interpretive skills. Such music is of major power and beauty, and in the hands of a mature interpretive mind becomes major musical experiences. A pianist can spend days and years on the creation of *tone*, not sound, on establishing a singing line, and on the polishing of infinite detail contained in the naiveté, the elegance, the whole atmosphere of each single piece.

The careful study of this genre is necessary to the training of not only a future concert pianist, but also the student who has no professional aspirations. How often, after completing years of piano study, has the student been left without anything he can play or enjoy on his own!

I recall reading a letter of Chopin's written during the middle period of his career in which he answered those critics who berated him for his small-scaled works. He wrote, in effect, that on all sides people were crying for him to write great symphonies, operas, choral works, and more dynamic sonatas. But, he added, I smile to myself and go on, for they do not understand that those "little things" are the most beloved forms of my musical expression and are, in truth, the great things of my career.

So let us not underestimate or look down upon the piano miniature as beneath our talents; a Mozart or a Beethoven rondo or a Chopin waltz is miniature only in the sense that such is the name we give to designate its physical size. This is music of sublime beauty, power, and grace—music of the first magnitude.

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MEDAL OF HONOR

(Continued from page 11)

two institutions devoted to the restoration of physical and mental health and the job of making life more tolerable to those beyond full rehabilitation, is enough to prompt any discerning individual to take off his hat to the tremendous work being done by the Federation of Music Clubs. Under the able chairmanship of Mrs. A. P. Petersen of Battle Creek, a woman whose vision and energy seem limitless, the clubs of the state are wielding an immeasurable influence for good.

Entertainment comes to Fort Custer and to Percy Jones Army Hospital through still other avenues than the Federation, of course. For instance, the Hospitalized Veterans' Committees of eight girls' clubs in Detroit see that veterans and wounded soldiers get canteen books, cigarettes, pipes, and tobacco, as well as top entertainment. The girls represent the following companies: Briggs, Chrysler, R. C. Mahone, Ford Motor, Pilot, the municipal gas company, and Lincoln-Mercury.

But Major Thomas O. Weir, head of the Welfare Department at Percy Jones Army Hospital, whose duty it is to furnish entertainment for his men every day, finds himself at a loss for adjectives in praising the work of the Federation of Music Clubs. A sizable collection of records, a piano, and a number of other musical instruments have been placed in the music room by the Federation. Radio Station WPJ, which serves the big hospital, is indebted to Michigan music clubs for a large collection of recordings and a grand piano.

To Veterans' Hospital, the Michigan Federation of Music Clubs has contributed a large sum of money for equipment to assist in a service visitors are not permitted to witness. Drastic treatment is frequently necessary to subdue violence among the most seriously disturbed mental patients. One procedure is the pack treatment, whereby patients are encased in cool wet sheets and strapped down to tables until they have reached a state of comparative calm. This treatment is a definite boon to some. Those in charge refer, for example, to one extremely nervous man with a bad heart who seems to have an uncontrollable urge to oc-

cupy himself with useless activity, such as turning on all the faucets. Occasionally the pack treatment enables him to relax. Others, who become frantic because they can't sleep, sometimes find help through this rather shocking treatment.

Loud music to match the wild mood of the patients is played as they are admitted to the room, but it becomes softer as they quiet down. Men in charge report that often the becalmed men finally whistle or hum the tunes softly, and some fall into

exhausted sleep.

The Michigan Federation of Music Clubs bought the very best record-player it was possible to purchase for this room, and invested \$3,000 in recordings. Choice of the recordings was left to those who administer the treatment.

It isn't only the veterans and returned wounded soldiers who need entertainment. The men who are about to leave for the Korean front crave diversion too. Entertainers giving their time to Veterans' Hos-

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GROUP II (S.S.A.)

GROUP IV (T.T.B.B.)

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pital at Fort Custer and Percy Jones Army Hospital through the Federation, stop at the Fort Custer Service Club and go through their paces for the men meeting there with their visiting families.

For three years the State Federation paid the salary of a piano teacher at Fort Custer Veterans' Hospital. Recently, owing to a seeming lack of interested piano students, that practice was discontinued. Twice a month, however, piano instruction is offered by an excellent experienced

teacher from Lansing who has volunteered her service to any veteran who wishes to avail himself of it. Mr. G. D. Stearns, head of Special Services at the institution, believes that the demand for instruction will again swing upward.

Mrs. Petersen reports that since World War II approximately \$20,000 has been contributed by music clubs in Michigan for music in hospitals, although the work in the state had a very modest beginning. In those earlier years, entertainers

who went to Fort Custer were hampered by the fact that the pianos scattered throughout the various service clubs were in dire need of tuning. They felt that the thousands of men in training at the post using them or hearing them day after day deserved to have them in better condition.

Government red tape delayed requests for such service for as long as six months. At last the Federation stepped in and ordered the tuning to be done and charged to them. In addition, these amazing women of the music clubs collected instruments from all over the state so that Fort Custer might have a band.

Club Projects

Individual clubs became interested in helping this rather new cause. One junior music club which traditionally held a big annual Christmas party, canceled the event one year and sent the money it would have spent on the party to Mrs. Petersen for use in the hospitals.

A small music club in Fennville has contributed faithfully through the years. It is credited with gathering a truckload of instruments, including a grand piano, to be given to Fort Custer. Larger clubs in such cities as Port Huron, Pontiac, Flint, and Detroit have done a superb job. Detroit continues to send a troupe of entertainers to the hospital once a month.

Perhaps the club that has made the largest financial contribution in the state is the Lansing Matinee Musicale Club. It is also responsible for numerous services, for example, providing music for chapel service at the Veterans' Hospital on the first and third Sundays of every month.

In 1947, mental patients from the Veterans' Hospital gave a recital in one of Lansing's big high school auditoriums, with Mrs. Petersen acting as mistress of ceremonies. From this event a large sum of money was realized and turned over to Fort Custer. An inspiring result of this activity and related ones is the cure of a large percentage of this group of men, who have now returned to normal civilian life.

In 1948, a series of card parties given in homes of the members of

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Lansing Matinee Musicale netted the sum of \$1,178 for use at Fort Custer and Percy Jones Hospital. In 1950, more funds were raised by means of bridge parties, and in 1951, a tremendous, colorful Mardi Gras held in the huge Oldsmobile Auditorium netted \$2,250. But 1952 has been the crowning year. On March 19, the war service chairman of the Lansing club proudly presented to Mrs. Petersen a check for \$2,500 earned through a big benefit called a Village Frolic.

Those who think of women's music clubs as organizations existing for the sole purpose of giving their bored members an excuse to gather and share the latest gossip, criticize one another's hats, have a cup of tea and a pink cake, and listen to a mediocre singer or pianist, please take notice!

Michigan is, of course, only one of the many states doing magnificent work in connection with sustaining music in hospitals. The movement started in 1942 at a national board meeting of the Federation of Music Clubs. A lady from North Carolina told of her work with soldiers in a nearby camp, and of the frequent musical evenings in her home for the benefit of these men. A group from the West reported similar activities.

So much has been written about music therapy recently that even the average layman knows that the best and most helpful approach to a patient is for the therapist to obtain a complete history of his case.

During World War II, a blond, wavy-haired youngster who seemed hardly old enough to have been in the army, was sent to Veterans' Hospital at Fort Custer to be treated for a rather serious mental disturbance. It was learned from his history that he had played an accordion before entering service. Mrs. Petersen was notified of his case.

Since the sale of musical instruments was frozen at the time, she advertised in the Battle Creek newspaper for an accordion. To her gratification she was able to purchase (through Federation funds) one which was practically new. When the instrument was shown to the boy he reached for it, automatically adjusted it, and began to play difficult music faultlessly.

He was allowed to play the instru-

ment frequently thereafter. Eventually his mental and physical health improved to the point that he was allowed to go about the Recreation Room without supervision. A far cry from the constant watching necessary when he was admitted to the hospital in a violent state of mind.

Ada Holding Miller, the first chairman of War Service (now generally referred to as Music in Hospitals), is currently acting as president of the National Federation.

Mrs. Hartwig Dierks of Kansas

City, national chairman of Music in Hospitals for the Federation, is promoting the work by conducting workshops on how to put on a ward program.

In a short decade, wise women throughout the land have recognized the fact that music can be therapeutic as well as recreational and have placed it where it is available to our physically disabled soldiers and veterans. They too have served their country. To them, a medal of honor!

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May Anniversaries

May 1. Birthday of Leo Sowerby, Chicago composer, organist and choirmaster.

May 3. Born on this date in 1885, the late celebrated American organist and organ pedagogue, Palmer Christian, at Kankakee, Ill.

May 4. Birthday (1655) of Christofori, inventor of the first practical pianoforte.

May 5. New York's renowned Carnegie Hall opened on this date in 1891. Tchaikovsky was the guest conductor for the big event.

May 7. The birthday of Johannes Brahms, third of music's famous "Three B's." He was born in Hamburg, Germany, in 1833.

A big day, too, for Beethoven, second of the "Three B's." On this date in 1824 occurred the premiere of his great *Choral Symphony* (No. 9). It was performed in Vienna and Beethoven had broken his promise, for the work had been commissioned and paid for in advance by the Royal Philharmonic of London.

May 11. Irving Berlin's birthday. His "God Bless America" became almost an unofficial national anthem. And did you know that the composer has donated all of his royalties on the song to the Boy Scouts and Girl Scouts of America?

William Grant Still, American Negro composer, born in Woodville, Miss. His *Afro-American Symphony*, dating from 1930, is but one of a number of frequently heard serious major works from his gifted pen.

May 13. Born today, in 1813, John Sullivan Dwight of Boston. One of our first real music critics,

Dwight exercised considerable influence on the nineteenth century American musical scene through his famous *Dwight's Journal of Music*, which he edited from 1852 to 1881. For an interesting picture of the America of his day, take a look at *Dwight's Journal* next time you browse.

May 17. First performance of *Cavalleria Rusticana* took place in 1890 at Rome. With it, Mascagni, then only twenty-seven and in poor circumstances, won a publisher's prize and lasting fame.

May 18. Ezio Pinza's birthday. After a distinguished career at the "Met," the amazing Mr. Pinza went on to score a tremendous hit in Broadway's *South Pacific*.

May 19. Dame Nellie Melba born, 1861. "Melba" was her professional name; it came from Melbourne, Australia, her place of birth.

May 22. Richard Wagner was born on this date in 1813 in Leipzig, Germany.

May 25. Premiere of *H. M. S. Pinafore*. The locale was London; the year, 1878.

May 27. Adolph Lewisohn, great musical philanthropist, founder of the celebrated Stadium concerts of New York City, was born on this date in Hamburg, Germany. Landing in America in 1867, at the age of eighteen, he became one of our most useful citizens.

May 31. Born on this day in 1819, a great American poet, Walt Whitman. Many of his writings have been set to music—so many, indeed, that he has been called "the patron poet of all American composers."

TURTLE CREEK

(Continued from page 19)

tet was made responsible for his group's practice sessions.

Then, miraculously, what he had hoped for was suddenly a reality. The youngsters themselves, with a strange, almost intuitive wisdom, realized that long-locked doors were opening to them. To his amazement, Reichenfeld discovered that these young persons needed no prodding to practice. They wanted to learn. They met at one another's homes and tore into Schubert with the zeal of a bunch of puppies diving into a bowl of warm milk. And the bossmen first violinists found themselves enjoying the prestige usually doled out only to half-backs and similar notables.

The program is now a dignified situation of three years' standing. The formidable financial obstacles attending its birth are matters now taken care of in routine fashion. Reichenfeld still purchases the instruments with his own money and they are rented to the students for a fee of one dollar per week. At the end of the school year the weekly payment will have covered the total cost of the violin—the instruments, of necessity, are the less expensive ones which can be paid for on this basis—and the violin then becomes the cherished possession of the youngster who has used it all year. It is interesting to note that Reichenfeld has never lost a dime on this, though he has risked a great deal of his own hard-earned money.

To make sure that neither Johnny's effort nor his father's money is going down a rat hole, Reichenfeld uses a unique musical-ability screening technique in the third grade. The eight-year-olds are given instruction on the Tonette, a one-dollar plastic flute-like instrument with eight holes and a range of slightly over an octave. Because of its detachable mouthpiece, it can be tuned. It contains no reeds, and instead of being played transversely, like a flute, it is played straight, like a clarinet. After working with a child-and-Tonette combination from September to April, Reichenfeld can tell pretty accurately how much musical ability the youngster has. If Johnny shows promise, he proudly takes home a



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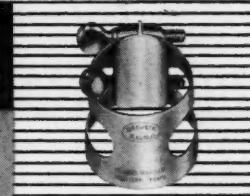
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YET this is only one feature in the Records and Music section in the Spring issue of **HIGH FIDELITY**—the only magazine edited specifically for those who seek greater enjoyment from recorded and broadcast music in their homes.

The Beethoven discography is one of a series of such reviews appearing regularly in **HIGH FIDELITY**. Single copies are \$1.00 each, postpaid. A full year's subscription (4 issues) is \$3.00 in the U. S., \$3.50 in Canada and \$4.00 elsewhere.

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letter indicating that he has ability, and asking permission for him to enter the strong class in the fall. Sometimes children who fail to get the letter ask whether they may enter the class. Reichenfeld feels that any child who voluntarily asks for musical training deserves to receive it.

Reichenfeld's own story is that of twig-bending left to chance. Born in Budapest, Hungary, he was brought to America when he was a small child. His parents settled in Forest Hills, a pleasant suburb east of Pittsburgh, where Eugene and his brother Bill went to school. One day his parents took him shopping in Braddock, a nearby steel mill town and marketing center. Eugene wandered away from his parents and was soon standing entranced before a little gypsy boy about his own age who was playing a violin.

"C'mon to my house," the boy urged. "My father's got lots of violins."

The gypsy community was housed in some ramshackle, condemned houses along the railroad tracks, but there were violins there—scores of them hung from the ceiling in every room of the crowded hovels. It was late when Eugene finally made his way back to a panic-stricken father and mother.

But after that, unknown to his parents, he used to hurry over the hill and find the shanty of his gypsy friend Vilmos. Reichenfeld and the gypsies shared a love of the Hungarian folk songs which Eugene remembered. Vilmos and his merry musical family showed the boy the rudiments of violin playing.

Eugene's big, burly brother Bill, in whom Eugene confided the story of his excursions, thought he knew a good thing when he saw it. He used to pay the younger boy five cents an hour to practice his violin lesson behind their closed bedroom door. Their mother, hearing only the studious etudes and scales, would go about her work smiling, proud of her son Bill. The arrangement worked beautifully until one day in the middle of Bill's practice period Eugene absently began playing some of the Hungarian folk tunes the gypsies had taught him. His mother paused in her work and listened delightedly. Then, unable to contain herself at the sound of

the beloved old melodies with which her boy had surprised her, she rushed upstairs and flung open the door to congratulate her first-born. Eugene, caught red-handed, abruptly dropped the bow and stood there, a guilty flush creeping over his cheeks. His mother's smile faded. Three whippings followed—one from his mother, for deceiving her, one from his father, for deceiving his mother, and a particularly bitter behind-the-scenes one from brother Bill for fouling up the routine. Bill's lessons abruptly ceased and, unfortunately, with it the five-cents-an-hour fee. All was not lost, however. Eugene began taking lessons.

When you are forty, however, as Reichenfeld is now, you sometimes forget what youth is like. A kindly, conscientious man, Reichenfeld occasionally has qualms about giving his young students the unrelieved heavy fare of Schumann, Brahms, and comparable composers. So, recently, during a spell of sour-searching, he decided to give them something lighter. He assigned them something called "Waltz of the Violets." It was very sweet, very light, in a dainty pink and blue sort of way. At a rest in the music he heard one of the youngsters near him lean over to his neighbor and whisper feelingly, "Boy, this stuff stinks!" As a pedagogue, Reichenfeld winced. As a musician, he grinned from ear to ear. **▲▲▲**

SALVATION ARMY

(Continued from page 9)

was a position open in the accounting department at the New York headquarters. So now John is employed in the Salvation Army's accounting department. He is not being paid for playing in the band—that is an extra service.

Playing under Lieutenant-Colonel William Slater, John Richards has become acquainted, during his one year with the New York Staff Band, with a repertoire of more than 300 brass band compositions which are in active use. As a tenor in the male chorus he has a repertoire of several dozen male chorus items. As a member of the band, he has made concert tours in Canada, Ohio, Pennsylvania, and New England. A busy life and an interesting one! **▲▲▲**

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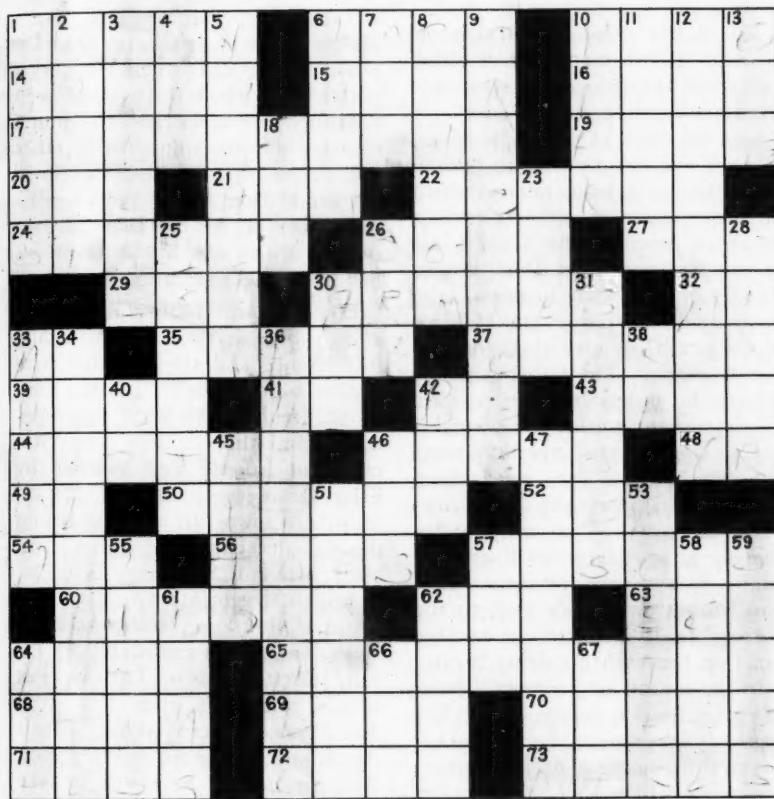
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MUSICAL CROSSWORD

by Evelyn Smith



(Solution on page 47)

ACROSS

- Massenet opera
- Instrument played by Marx brother
- Enduring pain
- Rigoletto*
- Winged
- *Maid of Perth*
- 16th century Italian composer
- 18th century English musician
- *King*.
- Useful in piano playing
- Orchestrated
- “Oft in the — night
- Narrow beds
- Fafnir's home
- Snaky fish
- Military forces
- Third tone of the scale
- Music degree
- Baron
- Minister
- Opera part
- , So Pure”.

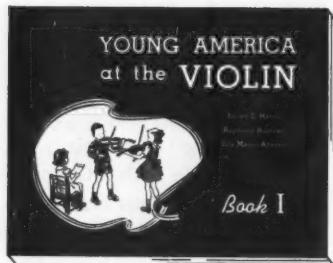
73. Horses

DOWN

- Is dispirited
- Independent
- “Seeing — Home”
- Unrefined mineral
- The way the French sometimes sing
- Injure
- Baba
- Redeem
- What the good student does
- At a distance
- Was inclined
- German-born contemporary composer
- Before
- Attempt
- Saaremaa, in Germany
- Smooth and connected
- “Now it's your turn to — over me”
- More agreeable
- Cinder
- Hearing is one of them
- “Ave —”
- “Grand Valse —”
- Piece of music suggesting a rural atmosphere
- Right-hand page (abbr.)
- State of the Union (abbr.)
- Fledermaus
- Vehicle (short form)
- Man's nickname
- music
- Bell-ringer
- Composer of American folk music
- Old stringed instruments
- pipe
- Unit of measurement for a given piece of music
- Performers of the Highland fling
- Edges
- She loved a swan
- Be sick
- “When I Was a —”
- Highest note of the gamut

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MURDER

(Continued from page 25)

and rushes to the stage, whereupon Canio whirls and buries his knife in Silvio's heart. He then drops the knife and facing the audience, gasps the closing line of the tragedy: "La commedia è finita!" (The comedy is ended.)

No matter what caused his demise, a lifeless man is *very* dead, and while the four operas just analyzed have crimes of violence arising in the clash of earthly passions, in *La Forza del Destino* the dominating theme is the manner in which the Fates entwine the lives of a group of people. The mood is set in the first act when Don Alvaro, who is in love with Leonora, tries to persuade her father, the Marquis of Calatrava, to give them permission to marry. The father not only refuses; he orders his men to seize the impetuous suitor. Drawing his pistol, Don Alvaro says that none but the Marquis may touch him, and to show his faith he throws down his pistol. The weapon discharges as it strikes the floor, and fatally wounds the Marquis. Leonora rushes to his side and, to the horror of all, he utters a terrible curse on her with his dying breath.

In the second act Leonora, bowed by grief, seeks refuge from her brother's vengeance. She approaches a convent, singing a deeply moving prayer in which she begs for forgiveness ("Madre, pietosa Vergine"). Once inside the convent, she convinces the Father Superior that she needs shelter, and he finally consigns her to a penitential cave where no human being will ever see her again. To emphasize this, the Superior calls in his friars and explains that a penitent has come to expiate her sins and the secret grotto will be her home forever. Whoever violates the holy solitude of this penitent will be forever cursed.

Meanwhile, Don Alvaro and Don Carlo, Leonora's brother, have become battlefield friends, without at first suspecting each other's identity. Don Carlo is the first to find out the true state of affairs, and challenges Don Alvaro to a duel. At first Don Alvaro refuses to fight, but the continued insults of Don Carlo finally force him to agree to duel. The place chosen is not far from Leonora's grotto.

Emerging briefly to pick up the scraps of food that the Superior has left for her, Leonora sings the magnificent aria in which she begs for forgiveness and peace of mind: "Pace, pace mio Dio!" The sound of clashing swords is heard offstage, and then Don Alvaro staggers into view. The lovers stare unbelievingly at each other, and then Don Alvaro declares that he has again shed the blood of one dear to her. Leonora rushes off to where the two had been duelling, and after a few minutes returns, gasping that her brother had stabbed her as she held him in her arms. Don Alvaro rants against the forces of destiny that have so twisted up his life, but at Leonora's behest he seeks salvation in prayer.

Like *La Forza del Destino*, *Romeo and Juliette* is the story of family interference and the resulting frustration of true love. In this story of the feuding between the Montagues and the Capulets, after Romeo and Juliette were married by Friar Laurence in his cell, Romeo returns to town. In a square before the Capulet palace he comes upon his henchman, Stephano, being attacked by Gregorio, a Capulet. Mercutio, a Montague, rushes to Stephano's aid, and is confronted by Tybalt, Juliette's cousin. The two cross swords, and it is upon this scene that Romeo enters. When Tybalt sees Romeo, he stops fighting with Mercutio, saying he wants to take on Romeo. Romeo, newly wed to Juliette, tries to placate Tybalt and Mercutio is enraged, accusing him of retreating before the enemy. Mercutio and Tybalt resume their fight and Mercutio is fatally wounded. As he falls, he cries out the famous phrase: "Que le diable soit de vos deux maisons" (A plague on both your houses). At that, Romeo pulls out his sword, rushes to Tybalt, and runs him through.

Romeo is banished for this street fighting. Friar Laurence arranges it so that the girl will drink a potion which will produce the semblance of death. She will then be carried to the family tomb, where Romeo will come for her, and the two will flee together. The messenger who was to tell Romeo about this is wounded by the Capulets, and when Romeo goes to the tomb, he thinks his Juliette is really dead. Gazing at her, he marvels that death has not

robbed her of her loveliness, and sings the beautiful aria "Salut! tombeau! sombre et silencieux!" In his grief, he drinks poison from a vial he has brought. Just then Juliette revives and gives thanks "Lieu de bonté!" that she has been reunited with her young husband. When she learns he has taken poison and there is none left for her, she joins him in death by stabbing herself with a dagger.

And so it goes. A happy ending seemingly just isn't in the libretto of an opera. So, the next time you see a triangle situation on the stage, in the movies, or on television, or hear a drama involving deceit and double-crossing, just realize that there you have the basic situations of great operas, as they unfold the events that make for Murder to Music. **▲▲▲**

THEATRE OF MUSIC

(Continued from page 21)

Our stage director, Buddy Wyatt, started out as a child prodigy violinist, but as he grew up he found that he was more interested in the theatre, especially dramatic coaching. His work with Theatre of Music has brought him to the attention of other professional dramatic groups in New Orleans.

The biggest expense we have is for our orchestra. We use most of the members of the New Orleans Symphony. However, the musicians' union has agreed to allow us to use twelve amateurs to forty paid orchestral players. We pay for the hall, stage hands, costumes and scenery, and scenic artists. Right now we are trying to develop our own scenic artists and some of the tyros show promise, but they haven't "arrived" as yet. **▲▲▲**

Last year, two months after we were organized, we were under way. In April 1951 Theatre of Music made its debut at the Municipal Auditorium. The first half of the program was devoted to a Mozart piano concerto and several operatic arias, all with orchestral accompaniment. The second half of the program was given over to my lyric ballet, *Three Streets and a River*.

The program involved some dozen soloists and about fifty members of the dancing and choral ensembles, in addition to the orchestra. The

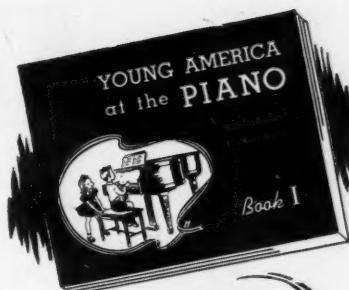
affair went off without a hitch. Everyone gave a smooth, professional performance. New Orleans newspaper critics gave us their stamp of approval. We were "in."

But we didn't rest on our laurels. We prepared for our next performance, the following August. Our presentation then was an excerpt from the opera *Tosca*, a piano concerto, and a selection of operatic arias.

In December we tried our hand at a one-act opera. *Il Tabarro*, by Puccini, shared a double bill with Debussy's cantata *L'Enfant Prodigue*. Both won a tremendous ovation because of superb smoothness of production.

For the first half of 1952 we prepared two concerts. The one given in March was programmed as follows: A Liszt and Ravel piano concert, since each appeals to widely divergent musical tastes. This was followed by the first half of the Saint-Saëns Third Symphony in C minor. After the intermission we gave the Vaughan Williams *Magnificat* and the dramatic oratorio *Bernadette*. In May, the schedule calls for the southern premiere of Alec Wilder's new opera, *The Lowland Sea*, and the very old *Musick Master*, by Pergolesi, which has never been done here.

It takes tremendous drive to progress as far as we have in such a short time. For as I have shown, we function on two levels: to provide a showcase for worthy young talent that wants to have a professional career, and to provide an outlet for talent of professional level where the personalities involved regard Theatre of Music as an outlet for energy while they pursue their regular daytime activities. **▲▲▲**



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1. Who is the current general manager of the "Met"?
2. The English horn is a transposing instrument. In what key is it pitched?
3. The long-running Broadway musical of a few years back, *Song of Norway*, was based on the life and music of the composer pictured here. Who is he?
4. What country claims *Men of Harlech* as its national song?
5. Is it possible for a true *march* to be written in 6-8 time?
6. The well-known "Academic" and "Tragic" overtures were composed by ____.
7. What is the name of the organ stop intended to imitate the sound of the human voice?
8. Who composed the witty little piano piece, "Golliwog's Cakewalk"?
9. *Fagotto* is the Italian term for the instrument we call ____.
10. This tune was quite popular in Revolutionary days, and is often used today as "period music" in films, on the radio, etc. Can you name it?



11. What nineteenth century composer has been called "the father of modern orchestration"?
12. The chief instrument of Bulgarian folk music is the ____.
13. Who is the conductor of radio's well-known Longines Symphonette?
14. Who is the present chief of the Music Division of our own Library of Congress?
15. What operas comprise the *Ring of the Nibelungen*?
16. In 1842 the city of Salzburg, Austria, erected a monument in memory of its most famous musical "native son." Who was the composer so honored?
17. One of the most widely known of Negro jazz musicians, he is a brilliant pianist, leader and composer. *Mood Indigo* is one of his best-known pieces. Shown here is the one and only ____.
18. What is the technical term for a section added to a composition as a conclusion?
19. Name the sole opera composed by Beethoven.
20. Who composed the popular overture, "Ruy Blas"?
21. A famous song by Robert Schumann which ends with the French "Marseillaise" is ____.
22. How many "Brandenburg Concertos" did Bach compose?
23. What is the musical interval between each pair of adjoining strings on the string bass?
24. Name the composer of the popular favorite, "When Irish Eyes Are Smiling."
25. What is the popular name by which Beethoven's Sixth Symphony is known?
26. Petrouchka in the ballet by Stravinsky is a: magician; flower girl; puppet?





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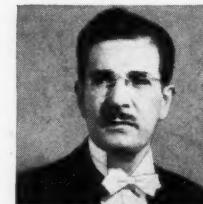
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